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Owens Art Institution.

Established by Act of the Legislature, April, 1866.

President:
JOHN OWENS.
(Deceased.)

ROBERT REED.

THOS. JORDAN.

ANDREW D. ROBERTSON.

With power to elect and fill vacancies in the office.

FRANCIS M. DAN.

JOHN HEGAN.

ROBERT REED.

JOHN HAMMOND.

An Institution for the Deaf and Dumb, and the Blind.

St. John, New Brunswick.

JUNE 1886.



CATALOGUE OF WORKS OF ART

IN THE

OWENS ART GALLERY.

OIL PAINTINGS.

No.	TITLE.	ARTIST.
1	Sunday Morning, Fresh and green with the beauty of early summer lies the smiling landscape. The air is pure and clear, suggestive of all sweet sounds and scents, and one almost listens to catch the low tones of the villagers as with prayer-books in hand and clothed in Sunday attire they wend their way along the quiet country road. What if there be a halting step? There is sweet companionship and Sabbath benediction.	Smith-Hald, Paris.
2	A Political Discussion.	A. Stanick, Munich.
3	Sunday A young girl stands in the shadow of a wood reading her prayer-book, and ever and anon saying a prayer as she counts the beads of her rosary. The air is still and clear; the little church in the distance seems to invite her thither, and the deep shadow cast by the wood upon her face adds an element of quiet peace and restfulness.	L. Welden Hawkins, Paris. An "Exempt" in the Paris Salon.
4	Still Life,	H. Strobel, Munich. Deceased.
5	Returning Home, Exhibited in Paris Salon.	Francois Millet, Paris. Son of the celebrated Jean Francois Millet.
6	A Scene in Barbizon,	L. Welden Hawkins.
7	On the Coast of Denmark,	Fritz Meyer, Denmark.
8	A Shipyard in Zealand,	Henry Simpson, London. An exhibitor in Royal Academy.
9	Study of a Head,	J. H. Caliga, Boston.
10	View near Naples,	Tito Albani, Naples.
11	Sheep Grazing,	L. Carr, New York.
12	Shepherdess,	Wyatt Eaton, New York.

No.	TITLE.	ARTIST.
13	Midsummer Sunset after a Shower (Lake George),	Stephen Parrish, Phila.
14	The Old Net, The large picture in the Palace of the Luxemburg of the "Old Net" was painted from this. Luminous, beautiful evening. A long, low streak of fading crimson where the sun went down. The fisherman's daughter stands out in the golden glow busy with the net, which is stretched upon the weir and the water laps quietly on the beach.	Smith-Hald, Paris.
15	A Large Family,	F. Miller, New York.
16	Light and Shade,	L. Welden Hawkins.
17	Summer Morning, Coast of Cornwall,	Smith-Hald, Paris.
18	Sunset in Normandy,	Paul L. Pratt.
19	The Last Step, This picture was painted in juxtaposition with Jean Francois Millet's First Step. An aged peasant woman with faltering tread and leaning heavily on a staff pursues her way through a graveyard. It is late in the afternoon, and the shadows are lengthening toward the night. Right in her pathway lies an open grave, the grave-digger at his work, but the mortuary chapel beyond tells of the Christian's hope, and chanticleer, the "bird of morn." standing upon its threshold, seems waiting to announce the moment when "the day breaks and the shadows flee away."	L. Welden Hawkins.
20	An Intruder, He opens the office door with a deprecating air. He is an intruder and he feels it, but there is pressure upon him and he hopes to turn an honest penny by the sale of his shrivelled fruit. World-beaten and rough his exterior, but he has a heart like your own.	Fred'k Juengling, N. Y.
21	A Turk's Head,	
22	Time Passes, This Picture was exhibited in the Paris Salon in 1884, and illustrated in Catalogue. "Happy little Children at your play, Where the sunlight grays the meadow grasses, Laugh aloud and frolic while you may, Time passes. Sing the song and chant the round-e-lay, In a silver haze you sport to-day, But the glamour on you will not stay, Time passes! "Thou too, Pilgrim, resting by the way, Looking at the past through memory's glasses, To thy heart shall come a fairer May, Time passes. And thy life its burden down shall lay, Nought of pain or weariness shall stay, And the rest, the rest shall be for aye, Time passes! Life and light and blessedness for aye. Time passes!"—M. B. S.	Blair Bruce, Hamilton, Ont. An exhibitor in the Royal Academy and Paris Salon.
23	Watering,	Theo. Robinson, Paris.
24	News from Home,	L. Welden Hawkins.
25	The Old Road,	E. Froloff, Munich.

No.	TITLE.	ARTIST.
26	The Picnic,	Kurella.
27	The Departure, The woman with her little bundle is about to depart. The waving wheat in all the glory of its sunny sheen seems to stand and listen while the man (perhaps her father) speaks words of cheer and admonition, and over her bowed head seems to breathe a blessing.	L. Welden Hawkins.
28	Near Dieppe,	Zimore, Brussels.
29	A Scene in Brittany,	A. Montfort.
30	A Study: Head of a Florentine Peasant,	Wyatt Eaton, New York.
31	Still Life,	A. W. Aber.
32	Cattle being Driven Home before a Coming Storm, Exhibited in Paris Salon.	Francois Millet, Paris.
33	On the Coast of Brittany,	A. Montfort.
34	A Corner in Barbizon,	L. Welden Hawkins.
35	A Study: Head of a Florentine Girl,	Wyatt Eaton, New York.
36	Beach at Scheveningen, Exhibited in the Royal Academy in 1884, and illus- trated in Catalogue.	Henry Simpson, London.
37	A Scene in Switzerland,	F. Banck.
38	A Poacher,	Theodore Robinson.
39	Hide and Seek,	L. Welden Hawkins.
40	Still Life,	A. W. Aber.
41	The Young Skipper,	Werthermere, Munich.
42	Marketing in Florence,	G. Lessi, Florence.
43	Summer Scene near Paris,	Baudouin, Paris.
44	At Work,	J. Lewis Webb, New York.
45	Watching,	D. Riglio, Munich.
46	Sheep,	Beryer Eck.
47	Landscape and Figures, This Picture has been submitted to experts, who are un- able to say whether it is an original or a very excellent copy, of an ancient date.	D. Teniers, Jr. Born at Antwerp, 1610-1691.
48	Doge's Palace, Venice,	Barlo Bianci, Venice.

	TITLE.	ARTIST.
49	After Vandyke's celebrated Portrait of the Unknown Gentleman in the National Gallery, London, ..	_____
50	After Leonardo DaVinci's famous Madonna, in the Louvre,	_____
51	After Raphael's Portrait of a Gentleman in the Louvre,	_____
52	Hospital, Venice,	Cassabianci, Venice,
53	Cattle,	Beryer Eck.
54	Autumn in the Catskills,	T. B. Craig, Philadelphia.
55	Romeo and Juliet—Parting Scene, ..	Ricardi, Rome.
	<p>The Painter has treated the subject with some degree of license. The parting of the lovers is here represented as taking place in a garden, but the spirit of the scene is well preserved. The tears in the eyes of Juliet and the pallor of her cheek give emphasis to the words:</p> <p>“My love! my lord! my friend! I must hear from thee every day I' the hour, For in a minute there are many days: O! by this count I shall be much in years, Ere I again behold my Romeo.</p> <p>O, think'st thou we shall ever meet again?”</p> <p>Her lover tries to reassure her, though his own heart echoes her fear.</p> <p><i>Rom.</i> “I doubt it not, and all these woes shall serve For sweet discourses in our time to come.”</p> <p><i>Jul.</i> “O God! I have an ill-divining soul: Methinks I see thee now As one dead in the bottom of a tomb: Either my eyesight fails or thou look'st pale.”</p> <p><i>Rom.</i> “And trust me, love, in mine eyes so do you, Dry sorrow drinks our blood. Adieu! adieu!”</p>	
56	View in the Delaware Valley, ..	J. R. Johnston.
57	A Scene in Venice,	J. Hammond, St. John, N. B. An Exhibitor in the Royal Academy and in the Paris Salon.
58	A Rainy Day,	Childe Hassam, Boston.
59	Venetian View,	John Hammond, St. John.
60	Rosamond (A Study),	J. H. Caliga, Boston.
61	Mother and Child,	L. Vogel, Munich.
62	Sea Rovers of the 14th Century, ..	Jas. G. Taylor, New York.

WATER COLORS, &c.

No.	TITLE.	ARTIST.
75	Crayon Portrait of the late John Owens, Founder of this Institution.	—
76	The Mandolin Player,	Sir John Gilbert.
77	Mary going to the Tomb,	John Rogers Herbert, R. A. Born 1810.
78	On the Grand Canal, Venice,	James Holland. Born 1800-1870.
79	Portrait of a Lady,	Richard Corbould. Born 1757-1800.
80	A Landscape,	Richard Wilson, R. A. Born 1714-1783.
81	View near Ipswich,	H. Jutsum. Born 1816-1899.
82	A Barn Yard,	W. Cook, England.
83	English Castle, Cornish Coast, ..	T. Moran.
84	A Cattle Study,	George Morland. Born 1760-1804.
85	The Dean's Cloister, Windsor, .. The Knights of the Garter proceeding from the Deanery to their Stalls in St. George's Chapel, Windsor, March 10th, 1863, containing portraits of Sir Charles Young, Garter-King-at-Arms, wearing a crimson satin mantle, and carrying his Sceptre; Lord Palm- erston, the Earl of Derby, etc. etc.	R. Dudley.
86	A Crayon Head of an Old Woman, ..	Jean Francois Millet. Born 1814-1875.
87	The Three Graces,	August Bouvier, Paris.
88	Returning Home,	H. Melville, England.
89	View in Devonshire,	James Baker Pyne. Born 1800-1870.
90	A Country Scene,	E. L. Davis, England.
91	View in the Highlands,	A. Barland, England.

No.	TITLE.				ARTIST.
92	Going to Water,	..	..	..	H. S. Melville, England.
93	The Rainbow, ..	..	..	..	P. DeWint. Born 1784-1849.
94	In the Highlands, ..	..	..	..	Rosa Muller, England.
95	A Gusty Day, ..	..	..	..	Thomas Girtin. Born 1773-1802.
96	A Promenade, ..	..	..	..	Mardi.
97	Dreams of Conquest, ..	..	..	..	N. Polydori.
98	A View in Wales, ..	..	..	..	Jas. B. Pyne. Born 1800-1870.
99	Resting (date 1847), ..	..	..	..	Thomas Uwins, R. A. Born 1782-1857.
100	Spanish Cavalier, ..	..	..	..	M. Garcia.
101	Ducks, ..	..	..	..	John Fred'k Herring. Born 1795-1865.
102	View in Sussex, England, ..	..	..	..	H. Vernon, England.
103	Off Narragansett, ..	..	..	..	E. D. Lewis, Philadelphia.
104	Landscape, ..	..	..	..	L. R. O'Brien, P. R. C. A. Toronto, Ontario.
105	Tired and Weary, ..	..	..	..	P. F. Poole, R. A. Born 1800-1870.
106	The Sheep-fold, ..	..	..	..	Brissot, Paris.
107	Old Mill Near the Hague, ..	..	..	..	Von Hoppe, Holland.
108	A Cavalier on Guard, ..	..	..	..	Polydori.
109	A Lycian Boy, ..	..	..	..	W. Muller.
110	Off Hastings, ..	..	..	..	Geo. Chambers. Born 1803-1840.
111	View in Essex, England, ..	..	..	..	H. Vernon.
112	Off Nahant, ..	..	..	..	E. D. Lewis.
113	The Ferry, ..	..	..	..	H. E.
114	Off Newport, ..	..	..	..	E. D. Lewis.
115	Betwys' Coad, North Wales, ..	..	..	..	B. F. Davis, England.
116	Hudson Highlands, ..	..	..	..	E. D. Lewis.
117	A Coast Scene, ..	..	..	..	F. M. Bell-Smith, A. R. C. A. London, Ontario.

No.	TITLE.	ARTIST.
118	Off Portsmouth,	Geo. Chambers. Born 1803-1849.
119	Flower Girls,	Walter Goodall.
120	Summer in Sweden,	A. Andersen.
121	A Scene in Willoughby Lake, ..	E. D. Lewis.
122	Old Cottage near Wansworth, ..	T. Walters, England.
123	Near Leamington,	Thos. Baker, Leamington. Born 1809-1863.
124	Early Spring,	H. C. Fox. An exhibitor in the Royal Academy.
125	A Dover Boatman,	J. Drummond. Born 1816-1847.
126	The Vestal,	J. Carlandi.
127	Crossing the Brook,	H. C. Melville.
128	Landscape and Cattle,.. .. .	T. Sydney Cooper, R. A.
129	Lake Willoughby,	E. D. Lewis.
130	A Nook on the Hudson,	J. H. McCord.
131	A Landscape Study,	R. Reneagle, R. A.
132	Near Bristol, England,	J. B. Pyne. Born 1800-1870.
133	Returning from the Field,	H. C. Melville.
134	Spinning,	M. Van de Velde.
135	On the Welsh Coast,	W. Williams England.
136	Original Sketch, "Christ Healing the Sick,	Benjamin West, P. R. A. Born 1738-1820.
137	Twilight on the Susquehanna, ..	E. D. Lewis.
138	Resting,	Minardi.
139	Over the Style,	F. Goodall, R. A.
140	Pen and Ink Study,	Wm. Mulready, R. A. Born 1786-1863.
141	View in Derbyshire,	W. J. Thors, England.
142	Old Lane in Surrey, England, ..	Charles Mathews.
143	On the Connecticut,	E. D. Lewis.

No.	TITLE.	ARTIST.
144	Opening of the Foundling Asylum, London, (painted in 1812.)	E. Dayes. Born 1763.
145	The Charge,	Miss Elizabeth Thompson.
146	Landscape in Kent, England,	H. Vernon.
147	On the Moselle,	Von Hoppe.
148	Spanish Musician,	Spinetti.
149	Scene from Comus,	R. Westall, R. A. Born 1765-1836.
150	Coast and Figures,	W. Collins, R. A. Born 1788-1847.
151	Fruit,	Wm. Henry Hunt. Born 1790-1864.
152	Mountain Stream, Westmorland, . .	F. Davis, England.
153	Autumn Scene, Fairmount Park, Phila., (With the Centennial Buildings in the distance.)	E. D. Lewis.
154	Rebecca at the Well,	J. R. Herbert, R. A.
155	View near Dedham, England, . .	W. H. Lee, England.
156	A Royal Visitor to the Borghese Palace, Rome, in the last century, . .	E. Finelli, Rome.
157	A Roman Peasant,	Minardi.
158	Scene from "The Tempest,"	George Cattermole. Born 1800-1808.
159	La Pieta,	Ary Scheffer, Born 1795-1858.
160	Scene from the Iliad,	Joshua Cristall, Born 1766-1847.
161	Classical Composition,	Wm. Etty, R. A. Born 1787-1849.
162	Fisherman's Daughter,	H. Catridge.
163	Off Newport,	E. D. Lewis.
164	View in North Wales,	J. Hughes, England.
165	Return of the Flock,	Anton Mauve, Holland.
166	Landscape,	H. W. Ranger, New York.
167	Leap Frog,	A. Candidi, Rome.

No.	TITLE.	ARTIST.
168	The Bird's Nest,	I. Welden Hawkins.
169	Mending,	I. Welden Hawkins.
170	A Cavalier of the King's Guard, ..	Riva, Rome.
171	Roses and Peonies,	M. Cabot, Rome.
172	A Study,	John Hammond.
173	Cattle on the Roman Campagna, ..	G. Gabani, Rome.
174	Environs of Venice,	Alorda.
175	A Family Group,	Sir Josh. Reynolds, P. R. A. Born 1723--1792.
176	View near Windermere,	Copley Fielding, Born 1787--1855.
177	View in the Tyrol,	James D. Harding. Born 1708--1805.
178	Near Versailles.	Frederick Nash. Born 1782--1856.
179	Arab and his Horse,	Horace Vernet. Born 1789--1863.
180	Versailles, 18th Century,	Joseph Claude Vernet. Born 1714--1780.
181	Found,	Sir Edwin Landseer, R. A. Born 1802--1873.
182	Golden Autumn,	F. L. T. Francis. Born 1782--1839.
183	Landscape,	P. J. DeLouthenburg, R. A. Born 1740--1812.
184	Old Cottage,	P. Nasmyth. Born 1787--1831.
185	Old Mill at Harlish,	J. C. Ibbetson. Born 1750--1817.
186	A Street View in Amsterdam, ..)	Jan Vander Heyden. Born 1637--1712.
187	At the Hague,	and Adrian Vandevelde. Born 1637--1672.
188	View in Hampstead,	Joshua Cristall. Born 1760--1847.
189	Near Epping,	Samuel Boden. Born 1811--1851.

No.	TITLE.				ARTIST.
190	At Dedham,				John Constable, R. A. Born 1776-1837.
191	Evening on the Wye,				John Varley. Born 1778-1842.
192	Flower Composition,			}	Mary Moser, R. A. Born 1744-1819.
193	do. do.				
194	Near Norwich,				John Crome. Born 1767-1821.
195	On the River Avon,				Francis Nicholson. Born 1773-1844.
196	View in Surrey,				P. DeWint. Born 1784-1840.
197	Coming into Port,				Clarkson Stanfield, R. A. Born 1794-1867.
198	Arcadia,				Paul Falconer Poole, R. A. Born 1806-1879.

BLACK AND WHITE.

ETCHINGS.

- No.
200. Harvest Moon, after Geo. Mason, A. R. A.
Etched by R. W. Macbeth, A. R. A.
201. A Winter Scene in Windsor, N. S., Stephen Parrish, Philadelphia.
202. An Old Canadian Inn-yard, .. Stephen Parrish, Philadelphia.
203. Evening in Gloucester, .. Stephen Parrish, Philadelphia.
204. Moorland, Stephen Parrish, Philadelphia.
205. Marblehead, Stephen Parrish, Philadelphia.
206. The Old Agamemnon, Seymour Haden.
Born in London 1818.
207. Old Spanish Garden, St. Augustine, Stephen Parrish, Philadelphia.
208. Old Cathedral (Lausanne), Alex. Forel.
209. Low Tide, Bay of Fundy, .. Stephen Parrish, Philadelphia.
210. Portrait of Thomas Haden, Seymour Haden.
211. Landscape, after Daubigny, .. Etched by Maxime Lalanne.
212. Windmill, Charles Storm Van Gravesand.
213. Dutch Landscape, Charles Storm Van Gravesand.
214. L'Angelus, after Jean Francois Millet, Etched by C. Waltner.
215. Market Day in St. Augustine, Stephen Parrish, Philadelphia.
216. Solitude, A. Appian.
Born in Milan 1812-1893. Won several Medals at Paris, and the Grand Prize in the Academy of Milan.
217. The Reprimand, after E. Johnston, Walter Shirlaw, New York.
218. Grand Canal, Venice, F. Duveneck.
219. I am Flo, Whistler.
220. Burial of Sir David Wilkie, after Turner,
Etched by E. Brunet Debaines.
Sir David Wilkie was born in Fifeshire, 1795; died on a vessel off Gibraltar in 1841, and was buried at Sea.
221. Low Tide, St. John, John Hammond.

FAC-SIMILE REPRODUCTIONS.

(From Drawings by Old Masters.)

No.						ORIGINAL IN THE
230.	Michael Angelo Buonarroti,	..	..	..	..	Louvre.
	Born, Florence, 1474-1564.					
231.	Raphael Sanzio,	..	..	..	..	Vienna Museum.
	Born at Urbino, Italy, 1483-1520.					
232.	Raphael,	..	..	..	..	Oxford Museum.
233.	Andrea del Sarto,	..	..	..	..	Louvre
	Born at Florence, 1488-1531.					
234.	Raphael,	..	..	..	..	Oxford Museum.
235.	Corregio (Antonio Allegri),	..	..	..	..	Louvre.
236.	Titian,	..	..	..	..	Louvre.
	Born at Candore, near Venice, 1477-1576.					
237.	Leonardo da Vinci,	..	..	..	..	Vienna Museum.
	Born at Venice, Italy, 1452-1519.					
238.	Vanucci,	..	..	..	..	Louvre.
	Born in Italy.					
239.	Raphael,	..	..	..	..	Oxford Museum.
240.	Michael Angelo,	..	..	..	..	Oxford Museum.
241.	Van Dyke (Antonius),	..	..	..	..	Louvre.
	Born at Antwerp, 1599-1641.					
242.	Corregio,	..	..	..	..	Louvre.
243.	Durer (Albert),	..	..	..	..	Vienna Museum.
	Born at Nuremberg, 1471-1528.					
244.	Leonardo da Vinci,	..	..	..	..	Louvre.
245.	Raphael,	..	..	..	..	Oxford Museum.
246.	Raphael,	..	..	..	..	Vienna Museum.
247.	Lorenzo de Credi,	..	..	..	..	Louvre.
	Born at Rome, 1459-1537.					
248.	Andrea del Sarto,	..	..	..	..	Louvre.
249.	Lorenzo de Credi,	..	..	..	..	Louvre.
250.	Rubens (Peter Paul),	..	..	..	..	Louvre.
	Born at Cologne, 1578-1604.					
251.	Guercino (Giovanni Francesco),	..	..	..	..	Louvre.
	Born at Cento, Italy, 1591-1660.					

No.							ORIGINAL IN THE
252.	Andrea del Sarto,	..	..	..	..	..	Louvre.
253.	Rembrandt (Van Ryn),	..	..	..	..	..	Louvre.
	Born at Leyden, 1606-1674.						
254.	Raphael,	..	..	..	..	..	Louvre.
255.	Leonardo da Vinci,	..	..	..	..	..	Louvre.
256.	Hans Holbein,	..	..	..	..	..	Louvre.
	Born at Augsburg, 1493-1543.						
257.	Raphael,	..	..	..	..	..	Louvre.
258.	Rubens,	..	..	..	..	..	Vienna Museum.
259.	Albert Durer,	..	..	..	..	..	Vienna Museum.
260.	Rubens,	..	..	..	..	..	Louvre.

FAC-SIMILE REPRODUCTIONS OF REMBRANDT ETCHINGS.

261. The Cook's Fire.
 262. The Shepherd and His Family.
 263. A Man's Head.
 264. Raising of Lazarus.
 265. Three Female Heads, one Asleep.
 266. Ecce-Homo.
 267. Portrait of Jacob Cats.

REPRODUCTIONS OF CELEBRATED PICTURES.

268. Sewing, Jean Francois Millet.
 269. Portrait, Jean Baptiste Greuze.
 Born in France, 1720-1806.
 270. Feeding Chickens, Jean Francois Millet.
 271. Spinning, Jean Francois Millet.
 272. Madonna and Child, Botticelli (Allesandro Fillippi).
 Born in Florence, 1477-1510.
 273. Sower, Jean Francois Millet.
 274. Age of Innocence, Sir Joshua Reynolds, P. R. A.
 Born 1723-1792; first President of the Royal Academy.
 275. Returning from the Field, Jean Francois Millet.
 276. Rembrandt's Mother, Rembrandt.
 277. Dresden Madonna, Raphael.
 278. Portrait of Jean Francois Millet, by himself.

STATUARY IN THE GALLERY.

1. Venus de Milo, Marble in the Louvre.

The original of this cast was discovered 1820 in the Island of Milo, the ancient Melos, by a peasant, who while digging near some sepulchral grottoes, the earth suddenly gave way, and this Venus was found in a cave with a Mercury and some pedestals. Some critics think it is not a Venus, but the Wingless Victory that once stood in the Temple of Nike-Apteros, Athens, and sent to Melos at the time of a threatened invasion.

2. Diana de Gabia, Marble in the Louvre.

This Statue takes its name from the place where it was found in 1792. This is perhaps the most beautiful draped Statue known. In point of maidenly grace, purity of expression, and the exquisite lines of drapery, it has no equal.

3. Diana Huntress, Marble in the Louvre.

The goddess is represented as snatching from Hercules the miraculous deer with golden horns and brazen feet which he had chased for a year. It is of the same style of art with the Apollo Belvidere, of which it is properly the mate, and is considered to have been executed in the first Christian century.

C A S T S .

Among the Plaster Models in the School Rooms, are the following :

1. The Fighting Hero or Gladiator. A reduction from the Marble in the Louvre.

This most spirited of all statues (6½ feet from head to foot) ancient or modern, was found on the coast near Antium—very near the spot where, a century earlier, the Apollo Belvedere was found. The stem supporting it is inscribed in Greek letters, "Agasias, son of Dositheus, the Ephesian, made it," and therefore it is a specimen of Greek sculpture of the Fourth Epoch, that ended with the Roman conquest. Critics differ as to the character it is supposed to represent, but the world agrees in the perfection of its bold, energetic style, the nervous tension of the whole body, the combined readiness for attack and defence, and the firm and defiant brow.

2. Antinous. A reduction from the Marble in the Capitol at Rome.

Antinous was a handsome youth, beloved by the Emperor Hadrian, to whom he was so much attached that he drowned himself in the Nile to save his imperial master from the death foretold to him, unless saved by such a sacrifice. Hadrian immortalized his favorite by raising temples and statues to his memory. He is generally represented with a pensive declination of his head, as though in sad foreboding of his early doom. This statue is considered a perfect embodiment of young, graceful manhood.

3, 4 and 5. Laocoon. (Busts of Father and Sons). Marble in the Vatican.

This magnificent marble group, now in the Vatican, Rome, belongs to the Fourth Epoch of Greek sculpture. It was executed by three sculptors—Agasandrus, Athedorus, and Polydorus. It was found in Rome in 1506, and the Pope ordered a public festival in honor of its discovery. According to Pliny, it once stood in the palace of Titus. Laocoon was a priest of Apollo, and the god being offended, sent two serpents that killed him and his two sons at the altar, while offering sacrifice to Neptune. The composition and the execution are masterly, and worthy of admiration, as depicting the one moment of utmost suffering and horror petrified with fearful truth.

6. Venus de Medici. A reduction from the Marble in the Tribunal of the Uffizi, Florence.

The original was found in the 15th century and carried to Venice during the reign of Cosmo de Medici, hence its name. It was executed by Cleomenes, of Athens, at a period when Greek Art was rapidly declining. Though it has been characterized as the statue that enchants the world, there is no famous work of sculpture that has been more the subject of diverse criticism.

7. Bust of Caracalla. Marble in the Louvre.

Emperor of Rome, and, after a wicked reign of six years, was assassinated A. D. 217. His ill-favored features declare his character. He carried his head on one side in imitation of Alexander the Great.

8. St. Cecelia. (A Bas Relief.) by Donatello.

Marble, in the South Kensington Museum.

Born 1386-1468.

In this excellent profile head the master of masters in the treatment of relief repeats his supremacy. Of all Donatello's works this is thought to be the best known and the most popular, the refined, pure outline of the features, the graceful bend of the head, the classic elegance of coiffure, the modest loveliness of the face, are excellencies which command general admiration, while the subtle gradation of planes from the lowest to the highest portion of the relief, and the delicate manipulation of the whole surface, delights the technical connoisseur.

9. Head of St. George. (A Bas Relief).

The marble statue of St. George, by Donatello (born 1386-1468), clad in armour, with cross-embazoned shield, stands in an external niche of San Michele, Florence, and is considered a masterpiece of knightly grace and dignity.

10. A Young Girl of the 15th Century, (Marble in——.) by Donatello.

11. Bust of Homer. (Marble in the Louvre).

Found in Rome, built in a garden wall, near Santa Maria Maggiore. The head is encircled with a fillet. This most beautiful of the heads of Homer was broken by the masons and cast among rubbish as worthless, where it was found and purchased by an antiquarian. The wrinkling of the skin about the eyes indicates blindness. All busts of Homer are ideal.

12. Bust of Antinous. (Marble in the Louvre).

13 and 14. Bas Reliefs.

From the superb column of Trajan, one of the finest and best preserved monuments of ancient Rome.

15. Bust. A Young Soldier, by Antonio del Pollajolo.

(Marble in Museum, Florence.)

16. Bust. Bennivienne. (Monk). Marble in the Louvre.

17. Bust. The Unknown Woman. (Marble in the Louvre), by Donatello.

18. Bust. A Young Girl of 16th Century. (Marble in ——.) by Donatello.

19. Bust. Muse. (Marble in British Museum).

20. Bust. Young Girl. (Marble in ——.) by Raphael.

21. Mask. Ariadna.

22. Mask. Fighting Gladiator.

23. Bust. Henry IV., of France.

24. Bust. St. John.

25. Bust. Minerva. (Antique).

26. Bust. Brutus.

27. Bust. A Young Child. (Marble in ——.) by Donatello.

28. Bust. A Young Priest. (Marble in Museum, Florence) by Antonio Solainello.

29. Mask. Faun of the Capitol. (Marble in Capitoline Museum.)

The original was found at Clivis Lavina, in 1701, and is supposed to have been copied from the bronze by Praxiteles. Fauns were rustic deities with pointed ears and a small tail, supposed to inhabit the woods, and embody the soft, dreamy influences of nature's sounds. The character of a sensuous life is well represented in the smiling repose of this face. This beautiful work gave Hawthorne the idea of his story of "The Marble Faun."

30. Mask of St. Gerome.

31. Bust. Julien de Medicis, (Marble ——.) by Michael Angelo.

32. Mask. Michael Angelo's Slave.

DONATIONS.

A. Ship "John Owens," 1279 tons register.

This vessel was complimentary named, and built in Digby, Nova Scotia, by Edward J. Budd in 1854 (who, previous to 1830, was a partner with Mr. Owens, doing business under the firm of Owens & Budd, as merchants and shipbuilders) for J. & R. Reed of this city, to run in their semi-monthly line of packets between this port and Liverpool, England.

This Picture is presented to this Institution by Robert Reed, not for its artistic merit, but as a memento of early and lasting friendships, and as a pictorial record of the palmy days of St. John, when by reason of its extensive shipping interests — in a vein of pleasantry — it was styled the Liverpool of British America.

B. Ship "Imperial," 1,388 tons register.

This vessel was built in 1852 at the Long Wharf shipyard in Portland (previously used by Owens & Duncan for shipbuilding purposes) by J. & R. Reed, for their line of Liverpool packets.

This Picture is also presented by Robert Reed, as a reminder of St. John's most prosperous years.

C. Photographic reproduction of Michael Angelo's painting of the Last Judgment, in the Sistine Chapel, Vatican Rome. Presented by Robert Reed.

This Picture (64 feet in width) was completed under Paul III. in 1541. Careful and repeated study alone will enable the spectator to appreciate the details of this vast composition. To fathom the religious views and artistic designs of the talented master is a still more difficult task. On the right of the figure of Christ as Judge hover the saints drawn back by devils and supported by angels; on his left the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of His sufferings; in the centre, Christ and the Virgin, surrounded by apostles and saints; below the rising dead is hell (according to Dante's conception), with the boatman Charon and the Judge Minos, whose face is a portrait of Biagio di Cesena, master of the ceremonies of Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated the destruction of the picture on this account, was persuaded, instead, to cause some of the figures to be partly draped by Daniele da Volterra. Clement XII. caused this process to be extended to the other figures by Stefano Pozzi, whereby, as may be imagined, the picture was far from being improved.

WATER COLORS, ETC.

Loaned by Robert Reed.

No.	PAINTINGS.	ARTISTS.
300	On Lake Windermere,	T. M. Richardson. Born 1784-1848.
301	Resting,	F. Goodall, R. A. Born 1822.
302	Italian Landscape,	J. D. Harding. Born 1795-1863.
303	Roman Ruins,	Augustus Pugin, R. A. Born 1752-1832.
304	A Study,	John Everitt Millais, R. A.
305	Near the Hague,	H. Koak-Koak.
306	Partridge Shooting,	Copley Fielding, Born 1787-1855.
307	Hunting,	Frederick Tayler. Born 1804-1854.
308	On the Sussex Coast,	G. Bentley. Died 1854.
309	Passing Shower,	David Cox. Born 1783-1850.
310	At Scheveningen,	Helverdick.
311	English Landscape,	Copley Fielding.
312	Dutch Lugger,	Wm. Vandervelde. Born 1633-1707.
313	Pieta, (Sepia)	Rembrandt Van Ryn. Born 1606-1674.
314	Sketch of a Portrait by Vandyck, ..	Sir Peter Lely. Born 1617-1680.
315	Mother and Child (in chalk), ..	Carlo Dolci. Born 1616-1671.
316	Classical Landscape (in chalk), ..	Gasper Poussin. Born 1613-1675.
317	Classical Subject (in chalk), ..	Nicholas Poussin. Born 1594-1665.

No.	PAINTINGS.	ARTISTS.
318	Classical Landscape (in chalk), ..	Gaspar Poussin. Born 1613-1675.
319	On the Arno (in chalk),	Gaspar Poussin. Born 1613-1675.
320	The Two Marys,	Paul Peter Rubens. Born 1577-1640.
	<p>The foregoing eight pictures belonged to Sir Thomas Lawrence, when his collection was sold; after his death they fell into the hands of Samuel Boden, and formed part of his famous collection at the time of his death in 1883.</p> <p>Sir Thomas Lawrence, an eminent portrait painter, was born at Bristol, 1769; was appointed painter to and knighted by King George III.; became President of the Royal Academy, and was a member of many foreign Academies and a Chevalier of the Legion of Honor. He died in 1830, and was buried in St. Paul's Cathedral.</p>	
321	On a Lee Shore,	W. Salmon.
322	View near the Hague,	Koak-Koak.
323	Evening near Antwerp,	W. Roloffs. Chevalier of the Legion of Honor.
324	At the Ferry,	Sir A. Callcott, R. A. Born 1779-1844.
325	At Canterbury,	W. L. Leitch. Born 1804-1833.
326	On the Highlands,	Samuel Bough, A. R. S. A. Born 1822-1878.
327	London Docks,	W. Bennett. Born 1811.
328	Cornwall Coast,	Samuel Bentley. Died 1854.
329	Admiration,	E. Bouvier, Paris.
330	Near Antwerp,	Koak-Koak, Holland.
331	Near Wansworth,	Samuel Boden. Born 1811-1883.
332	The Storm,	F. Wheatly, R. A. Born 1747-1791.
333	Hay Time,	H. Vincent.
334	Old Mill,	Samuel Prout. Born 1783-1852.
335	View in Wiltshire,	Copley Fielding. Born 1787-1855.
336	A Study,	John Crome. Born 1767-1821.

No.	PAINTINGS.	ARTISTS.
337	On Cornwall Coast,	Clarkson Stanfield, R. A. Born 1794-1867.
338	Ducks,	Sir Edwin Landseer, R. A. Born 1802-1873.
339	The Departure,	Riva.
340	Stags,	Robert Hills. Born 1769-1844.
341	Winter Evening,	Schardoff.
342	Near Dedham,	John Constable, R. A. Born 1776-1837.
343	A Study of Trees,	Thos. Creswick, R. A. Born 1811-1870.
344	Near Epping,	F. G. T. Francia. Born 1782-1839.
345	At Winchester,	Frederick Nash. Born 1782-1856.
346	Cavaliers Conversing,	Meyerhoff. Pupil of Ten Kate.
347	Landscape, with figures,	Sir A. Calcott, R. A. Born 1779-1844.
348	Italian Sunset,	W. L. Leitch. Born 1804-1883.
349	A Study,	D. Maclise, R. A. Born 1811.
350	Winter,	Van Hayden.
351	Old Mill,	J. B. Pyne. Born 1800-1879.
352	Cathedral Interior,	Frederick McKenzie. Born 1787.
353	Near Winchester,	Frederick Nash. Born 1782-1856.
354	Study of a Cow,	T. Sydney Cooper, R. A. Born 1803.
355	A Long Sermon,	H. Corbould. Born 1787-1844.
356	Early Autumn,	Leopold Rivers. An exhibitor in Royal Academy.
357	Loch Lomond,	Clarence Row.
358	Lady of the Manor,	S. G. Craig.

No.	PAINTINGS.				ARTISTS.
359	Landscape,	..	..	..	Geo. Barrett, Jr. Born 1732-1784.
360	Landscape and Cattle,	..	..	..	B. Ommeganck. Born 1755-1826.
361	Dance of the Nymphs,	..	..	..	August Bouvier, Paris.
362	Cascade in the Highlands,	..	..	..	Geo. Fennel Robson. Born 1790-1833.
363	Gypsies,	..	..	..	J. J. Hill.
364	In Palestine,	..	..	..	W. Brockenden, F. R. S. Born 1787-1854.
365	Old Mill near Norwich,	..	..	..	John Crome. Born 1767-1821.
366	Cathedral at Tours,	..	..	..	Frederick McKenzie. Born 1787.
367	Study	..	..	..	F. Davis.
368	Mountain Stream,	..	..	..	F. Davis.
369	On the Avon,	..	..	..	T. M. Richardson. Born 1784-1848.
370	Winter,	..	..	..	Van Heyden.
371	Barn Yard,	..	..	..	James Ward, R. A. Born 1769-1859.
372	Wrecking,	..	..	..	Geo. Chambers. Born 1803-1840.
373	Summer,	..	..	..	E. W. Tidey.
374	Old Bridge,	..	..	..	Clarkson Stanfield, R. A. Born 1794-1867.
375	Hunting,	..	..	..	Ten Kate.
376	Evening,	..	..	..	Wm. Payne.
377	Victoria Docks,	..	..	..	Collingwood Smith.
378	Coast and Figures,	..	..	..	Hovenar.
379	The Little Truants,	..	..	..	J. Absolon. Born 1815.
380	Near Arundel,	..	..	..	W. L. Leitch. Born 1804-1883.
381	Marmion,	..	..	..	Charles Cattermole.

No.	PAINTINGS.				ARTISTS.
382	Strawberries,				T. Hough.
383	Table and Basket,				Wm. Henry Hunt. Born 1790--1864.
384	East India Docks,				H. G.
385	Near Wansworth,				J. Price.
386	Evening near Lincoln,				John Varley. Born 1773--1842.
387	A Procession,				Thos. Rowlandson. Born 1756--1827.
388	A Fresh Breeze,				Wm. Vandervelde. Born 1633--1707.

A LIST OF EMINENT ARTISTS

Whose works—to the number set opposite their names—are in the Standard Collection of the South Kensington School Department for circulation among its several branches, and who are also represented by one or more examples from their brush on the walls of the Owens Art Institution.

ARTISTS.	BORN.	DIED.	No.
Barrett, George, R. A. .. .. .	....	1842	9
Chambers, George	1803	1840	4
Cattermole, George	1800	1868	17
Constable, John, R. A.	1776	1837	13
Cooper, T. Sydney, R. A.	1803	....	5
Crome, John	1767	1821	11
Corbould, Richard	1757	1809	1
Collins, William, R. A.	1788	1847	20
Cristall, Joshua	1766	1847	5
Cox, David	1783	1859	25
Creswick, Thomas, R. A.	1811	1870	2
DeLouthembourg, Phillip James, R. A. ..	1740	1812	3
DeWint, Peter	1784	1849	33
Dayes, Edward	1763	....	5
Etty, William, R. A.	1787	1849	8
Fielding, Copley	1787	1855	18
Francia, F. L. T.	1782	1839	10
Girtin, Thomas	1773	1802	6
Holland James,	1800	1870	42
Hunt, William Henry	1790	1864	16
Harding, J. D.	1798	1863	3

ARTISTS.					BORN.	DIED.	No.
Ibbetson, J. C.	..	..	..	..	1759	1817	6
Jutsom, Henry	..	..	..	..	1816	1869	1
Koak-Koak, H.	..	..	..	..	1815	....	2
Landseer, Sir Edwin, R. A.	..	..	..	..	1812	1873	36
Leitch, W. L.	..	..	..	..	1804	1883	4
Mulready, William, R. A.	..	..	..	..	1786	1863	64
Muller, W. J.	..	..	..	..	1812	1845	8
Mackenzie, Frederick	..	..	..	..	1787	....	3
Morland, George	..	..	..	..	1763	1804	5
Nash, Frederick	..	..	..	..	1782	1856	4
Prout, Samuel	..	..	..	..	1785	1852	17
Payne, William	..	..	..	..	....	After 1813 }	9
Pyne, J. B.	..	..	..	..	1800	1870	1
Richardson, Thomas M.	..	..	..	..	1784	1848	6
Robson, George F.	..	..	..	..	1790	1833	8
Rowlandson, Thomas	..	..	..	..	1756	1827	5
Reynolds, Sir Joshua, P. R. A.	..	..	..	..	1723	1792	2
Reinagle, R. R., R. A.	..	..	..	..	1775	1862	4
Smith, Collingwood	..	..	..	..	....	....	2
Stanfield, Clarkson, R. A.	..	..	..	..	1793	1867	8
Varley, John	..	..	..	..	1778	1842	35
Wheatley, Francis, R. A.	..	..	..	..	1749	1791	8
Ward, James, R. A.	..	..	..	..	1769	1859	5

HISTORICAL AND BIOGRAPHICAL.

HISTORICAL.

The following brief historical and biographical extracts from reliable sources may be found useful in connection with the Catalogue herewith.

THE UNITED KINGDOM.

The Royal Academy of Arts in London, membership of which constitute the Art Peerage of Great Britain, was founded in 1768. The plan of constitution was approved and signed by King George III, December 10th of that year. Among the thirty-six original members were Reynolds, Gainsborough, Benjamin West, Mary Mosher and Angelica Kaufman. The first President was Sir Joshua Reynolds; succeeded in 1792 by Benjamin West. The active members are divided into Academicians (R. A.) and Associates (A. R. A.) In 1884 there were forty-two Academicians and thirty-one Associate Academicians. All artists whose work show sufficient merit are permitted to contribute to its exhibitions; as exhibitors they are eligible to election as Associates—being chosen by the Academicians at the annual meeting of the Academy. The Academicians are chosen (when vacancies occur) from among the number of Associates. The Academy, since its foundation, has been under the direction and protection of Royalty. All bye-laws must have the sanction and signature of the reigning sovereign to give them effect; and the approbation of the monarch is necessary to make valid any election of Associate Academician, Professor or Member of Council. The President is knighted upon election. Its annual exhibition opens in May; all works sent for exhibition are submitted to the judgment of the Council, whose decision is final. The schools of the Royal Academy are the most complete and most important fine-art schools in Great Britain: there are three branches—a school for study from casts of celebrated works of antiquity; a school for study from living models; and a school of painting.

The Society of British Artists was founded in London, in 1823, for the sale of the works of living artists of the United Kingdom. Its gallery is in Pall-Mall, East.

The Dudley Gallery, in London, has been in existence since 1864. It was organized for the public display of water-color pictures by painters who were not members of the regular water-color societies, and who in consequence were not permitted to send their works to those galleries. The pictures offered are selected or rejected by a committee. In 1883 this gallery passed under new management and became

The Dudley Gallery Art Society, with about one hundred and fifty members. The Duke of Argyll is President, and the name of John Ruskin appears in the list of Council. The membership has an increasing tendency.

The Grosvenor Gallery, in New Bond Street, London, is the youngest institution of the kind in Great Britain, although by no means the least important. It was opened in 1877. Has no membership, but is under the management of Sir Coutts Lindsay. Its exhibitions are made up of the works of living painters and sculptors, who are invited by the manager to contribute on these occasions. This gallery is not intended as a rival of the Royal Academy, nevertheless, works of many Academicians are seen upon its walls; more especially paintings of what is known as the romantic school, with which the Council of the Academy does not appear to be in sympathy. Among the better known of the contributors to these exhibitions have been Millais, Sir Francis Grant, Sir Frederick Leighton, George D. Leslie, George H. Boughton, Burne-Jones, Alma-Tadema, Spencer Stanhope, Walter Crane, Albert Moore, Whistler, Holburn, Tissot, Mrs. Jopling and Mrs. Spurling Stillman.

The Royal Society of Painters in Water Colors originated in 1804, when water-color painting began to attract popular attention in Great Britain. It is now to water-color art in the United Kingdom what the Royal Academy is to fine arts in general. Its President, like that of the Royal Academy, is knighted upon election.

The Royal Institute of Painters in Water Colors was founded in 1831. It numbers among its members many of the most prominent and promising artists of the United Kingdom. Its galleries are in Piccadilly.

The South Kensington Museum.—Immediately following the first great world's exhibition, in London, in 1851, a new section was formed in the British Privy Council, called the Department of *Science and Art*, which devotes itself particularly to popular instruction in the industrial arts, chiefly thus far, in drawing and the arts of design. From this department sprang, in 1852, the institution known as the South Kensington Museum. It cost originally upwards of a million pounds sterling, and during its existence since, there has been expended upon it nearly four million pounds sterling. Collections have been made of pictures, casts, engravings, models, and objects of art of all kinds, from all nations and of all periods. The art training-schools in connection with this national establishment are regarded by competent judges of all nations as the finest in the world. There are ten in London, two or more each in Dublin, Edinburgh and Liverpool, and one or more each in Birmingham, Nottingham, Glasgow, Birkenhead, Belfast, Leeds, and other cities and towns throughout the United Kingdom. An exhibition is now being held at South Kensington of the school work. The collection consists of 420 specimens, selected from three hundred and twenty-four thousand works, sent in from 227 of the branch art schools and classes for the annual examination at the chief department. It is estimated that at least three hundred thousand persons are now studying art in some form in Great Britain alone. Before the organization of the South Kensington College the number of British art students did not number one thousand annually, and the large proportion of these devoted themselves to high art.

The Royal Scottish Academy.—The first effort towards the establishment of this institution was an exhibition of paintings held in Edinburgh in 1808. It was followed by occasional exhibitions until 1826, when the Scottish Academy of Painting, Sculpture and Architecture was established, of which George Watson was President and D. O. Hill, Secretary. In 1838 it became, under Royal Charter, The Royal Scottish Academy. The general plan of the institution is similar to that of the Royal Academy, London. Its home is now in the National Gallery of Scotland, the foundation-stone of which was laid by the Prince Consort, in 1850.

The Royal Hibernian Academy, in Dublin, dates from 1803. It was incorporated in 1823, and is under the patronage of the Queen, and the vice-patronage of the Lord Lieutenant of Ireland. Its membership consists of Academicians, Associates and Honorary Members.

FRANCE.

The Institute of France.—One of its divisions is the *Académie des Beaux-Arts*, which consists of 40 members who have each been medalled in one of the National Art Departments, ten honorary academicians, and ten foreign associates. *L'Ecole des Beaux-Arts*, in Paris, is an offshoot of this department. *Le Prix de Rome* is the grand desideratum of all French students, and carries with it such advantages as are well worth striving for. The French Academy at Rome is presided over by a member of the *Académie des Beaux-Arts*, and the gainer of the *grand prix* is entitled to four years' study there, with the sum of four thousand francs annually; also after his return to France, he receives the same sum during four more years from the prize of Mme. Caen, thus being freed from pecuniary care during eight years.

The Salon, or annual exhibition at Paris, is under government direction. Its highest reward is the *Médaille d'Honneur*, the second the *Prix du Salon*, and below these are medals of three classes in each department of the exhibition. The *Médaille d'Honneur* entitles the recipient to send thereafter any work to the Salon without submitting it to the jury of admission. The medallists of the Salon also receive, in many cases, the decoration of the Legion of Honor in various grades.

The Luxembourg, Paris, is a government institution, and is essentially a permanent exhibition of the works of living French artists, or those deceased within ten years.

UNITED STATES.

The Corcoran Gallery of Art, Washington, is the free gift of Mr. Wm. W. Corcoran to the public, on the condition that it be open to visitors, without charge, two days in the week, and other days at moderate and reasonable charges, to be applied to the current expenses. The cost of the building and ground was \$250,000. The Pictures and Statuary contained in the building at its opening were valued at \$100,000; and to provide for its maintenance Mr. Corcoran has funded \$600,000, which yields an annual income of \$50,000. It is open daily (except Sunday). On other than free days the admission fee is 25 cents. The charge for Catalogues is 25 cents.

The National Academy of Design, New York, commenced with the beginning of the present century. In 1804, the State granted a charter to the *American Academy of Arts*. Of its members, the only professional artist was John Trumbull, who was its first Vice-President, and later its presiding officer. Its Board of Directors was composed of prominent men of various professions and occupations. In 1826, it and a society called the New York Drawing Society (under the leadership of Professor Morse), amalgamated, forming the present *National Academy of Design*. It is a private institution, controlled now exclusively by artists, no others being eligible to membership, except in the complimentary grades of Honorary members and Fellows, who are so honored for benefits bestowed upon the Academy. The professional members consist of Academi-

cians and Associates, the number of each being limited to one hundred. An election to either grade is an official recognition on the part of the Academy of distinguished professional merit; the Associates are chosen by ballot from among the professional artists of the whole country, and the Academicians from the body of the Associates. There are at present ninety-four Academicians and fifty-nine Associates. The government is entirely in the hands of the Academicians, and is by them annually delegated to a Council of Management. Its schools are considered to be to the Fine Art Schools of America what the Schools of the Royal Academy are to the provincial schools of England, or l'Ecole des Beaux-Arts is to the lesser schools of France.

The Pennsylvania Academy of Fine Arts, was founded in 1805, by seventy of the leading citizens of Philadelphia (forty-one of whom were lawyers). The object, as stated in its constitution, was to promote the cultivation of the Fine Arts in the United States of America. A building was erected and opened in 1807, with a collection of fifty casts from the Antique—selected by Nicholas Biddle, the Secretary of the Legation in Paris—and a few paintings by West and other prominent artists. In 1845, the building, together with its contents, which had been largely increased and which had become very valuable, was destroyed by fire. The generosity of the people of Philadelphia was, however, so great that a new building was soon after erected, and the new collection of Works of Art surpassed the former one. In 1870 this building was demolished and the present structure erected at an outlay of about half a million of dollars. In 1885, its collection—purchased and donated—consisted of 289 paintings, 55 pieces of sculpture in marble, and 340 plaster casts, besides some 200 pieces statuary and paintings on temporary deposit. The Institution is governed by a Board of Directors appointed annually by the stockholders, who now number about 1,100, representing paid-up subscriptions to the extent of nearly half a million dollars. On the first Board in 1805 there were two professional artists—Charles Wilson Peale and William Rush—but on the Board of 1873, artists' names do not appear. There are some trust bequests for special objects outside of the outlay consequent upon carrying on the institution; for the latter the income is limited to admission and tuition fees and donations. The schools are of the highest order; its classes are intended especially for those who propose to become professional artists.

Museum of Fine Arts, Boston. Incorporated in 1870. The building, with its interior fixings and furniture, cost about three hundred and forty thousand dollars. The expenditure by the Trustees for Works of Art has been about forty thousand dollars, the remainder of its very excellent and extensive collection consists of gifts or temporary loans. The schools of Drawing and Painting connected with this institution has a large number of pupils, and appears to be performing the work of a well established Academy. It receives pupils of both sexes. The admission fee is ten dollars, and a monthly fee of same amount.

Boston Art Club, was organized in 1855, by twenty gentlemen, among whom were Joseph Ains, its first President, Alfred Ordway, its first Secretary, and Walter M. Bracket. In 1884 it had 870 members, which number includes 126 artists, who pay \$15 annually; the remainder are assessable to the extent of \$30 annually. It has a school in connexion, a Cast and Life class.

CANADA.

The Royal Canadian Academy of Arts held an Exhibition in Ottawa in the spring of the present year. From its Catalogue we take the following:—

Founders—The Marquis of Lorne and Princess Louise.

Patron—His Excellency the Marquis of Lansdowne, Governor General of Canada.

Officers—President, L. R. O'Brien, Toronto; Vice-President, A. C. Hutchison, Montreal; Treasurer, James Smith, Toronto; Secretary, M. Mathews, Toronto.

The Council consists of fourteen members. There are twenty-eight Academicians and thirty-two Associates, also four hundred and fifty-seven Honorary members, who each pay five dollars or more annually.

National Art Gallery of Canada, located in Ottawa, was instituted in 1880, by His Excellency the Marquis of Lorne and Her Royal Highness the Princess Louise. It is under the direction of the Department of Public Works. Its collection, in 1884, consisted of twenty-one Oil Paintings (of which number fifteen are diploma pictures from the Royal Canadian Academy), six pieces of Statuary, etc., ten Water Colors, and twelve Architectural Drawings and Designs.

The Art Association of Ottawa. Founded 1870, incorporated 1883. Is under the patronage of His Excellency the Marquis of Lansdowne, Governor General of Canada. Its officers are a President (Lt. Colonel Gilmour), two Vice-Presidents, a Treasurer and a Secretary (F. A. Dixon, Esq.,) with fifteen Councillors. It has twenty-nine life members, who have each contributed to its funds sums from \$50 to \$1,135; besides forty-five annual members paying \$5 to \$25 each.

The Art Association of Montreal, according to its Report for 1884, is under the patronage of the Governor General of Canada, and is managed by fifteen Governors, who have each been qualified for the office by a donation of five hundred dollars. It has seventy-five life members, who have each become qualified by a contribution of one hundred dollars; and also three hundred and thirty-nine annual members who pay five dollars yearly. It has one benefactor, who is recorded as such, in acknowledgment of his having contributed \$5,000 and upwards towards the institution.

BIOGRAPHICAL.

Appian, Andrea—Born at Milan about 1812-1866. Won several medals at Rome, and the grand prize at the Academy of Milan. His pictures of "Petrarch at Avignon," and "A Young Italian Emigrant pressing to her Heart the National Colors," were at the Paris Exposition in 1855.

Absohon, John—This graceful painter of figure subjects, chiefly in water colors, was born in Lamlash, Scotland, in 1815. He exhibited in the British Institution and in the Royal Academy. His "Vicar of Wakefield," painted in 1842, first attracted to him the attention of the public and the critics. He is a member of the Institute of Painters in Water Colors and was its treasurer for some years. His "Judgment of Midas" belongs to the Baroness Burdett-Coutts.

Borden, Samuel—Born at Norwich 1811-1883. This artist (pupil of P. DeWint), besides being a great painter, made the most famous collection of water-color drawings ever brought together by one individual. After his decease the collection became dispersed through falling into the hands of picture dealers.

Brockedon, William, F. R. S.—Born in Devonshire 1787-1854. In 1813 this artist exhibited a picture of Miss Booth as "Juliet," which brought him into notice. He was a man of great ingenuity and invention, and became a Fellow of the Royal Society, a member of the academies of Florence and Rome, and founded the Graphic Society.

Barrett, George, Jr.—Died in 1842. Exhibited in the Royal Academy in 1800, and soon became known by his poetic treatment of classical subjects, sunrise, sunset, and moonlight effects. He was one of the early members of the Water-Color Society.

Bentley, Charles—An esteemed painter in water colors of marine subjects, and a member of the Water-Color Society. He died in 1854.

Botticelli, Alesandro—Born in Florence 1437. He studied painting under Filippo Lippi, and afterwards executed several pictures for Pope Sixtus IV, and for the City of Florence, for which he received large sums of money, which he spent in thoughtless extravagance, resulting in poverty at the time of his death, about the year 1510. He was a man of letters as well as a great painter.

Bough, Samuel, A. R. S. A.—Born at Carlisle 1822-1878. Comparatively self taught as an artist. He became a resident of Edinburgh, ranking high there as a landscape painter; he was elected an Associate of the Royal Scottish Academy in 1856, and an Academician in 1875. The "Art Journal" says of one of his pictures: "'St. Monans' is a noble effort, less a picture than a positive theft of a portion of land and water, filched, as by a master-stroke, from earth and set in a magic mirror before us."

Bennet, William—Born in 1811. A pleasing painter of coast and highland scenery. A member of the Society of Painters in Water Colors.

Constable, John, R. A.—Born in Suffolk 1776-1837. A landscape painter; his favorite subjects were country lanes, styles and fields. He was passionately fond of quiet nature, and one conspicuous characteristic of his works is their simplicity. At the commencement of his career he was asked by Sir George Beaumont what style he proposed to adopt, he replied: "None but God Almighty's style, Sir George." He became a student of the Royal Academy in 1799, was elected an Associate in 1819, and an Academician in 1829. The "Corn Fields" and "Valley Farm" in the National Gallery are fine specimens of his pictures. In 1873 a Mr. John W. Wilson presented to the Louvre a picture of "Weymouth Bay," by this artist, for which he paid £2,240. Mr. Wilson, in acknowledgment, received the Cross of the Legion of Honor. At the Morgan sale in New York, 1886, an English landscape by Constable brought \$3,850.

Crome, John—(Known as Old Crome) was born in Norwich 1767-1821. A landscape painter of eminence. His sun effects and moonlight scenes being especially excellent. He founded in his native place a school of painting, whose works have marked local characteristics.

Collins, William, R. A.—Born in London 1788-1847. A charming painter of landscapes, rustic children, &c. His pictures are highly prized. At a London sale in 1871 his picture the "Nutting Party" sold for 945 guineas, and at the Gillot sale, London, 1872, his "Cromer Sands," a large picture, brought 3,000 guineas.

Corregio, Antonio Allegri—Commonly called Correggio, from the place of his birth, an eminent historical painter was born in the year 1494. In 1519 he was established in Parma. He enjoyed none of those advantages which contributed to form the other great painters of that illustrious age, he saw none of the statues of ancient Greece or Rome, nor any of the works of the established schools of Rome and Venice. But Nature was his guide; and Correggio was one of her favorite pupils. To express the facility with which he painted, he used to say that he always had his thoughts ready at the end of his pencil. An easy and flowing pencil, a union and harmony of colors, and a perfect intelligence of light and shade give an astonishing relief to all his pictures and have been the admiration both of his contemporaries and his successors. Annibal Caracci who flourished

fifty years after him, studied and adopted his manner in preference to that of any other master. Corregio was employed to paint the cupola of the cathedral at Parma, the subject of which is "The Assumption of the Virgin"; and having executed it in a manner that has long been the admiration of every person of good taste, for the grandeur of design and especially for the boldness of the foreshortenings (an art which he first and at once brought to the utmost perfection), he went to receive the payment. The canons of the church, either through ignorance or baseness, found fault with his work, and contrary to agreement, forced him to accept the paltry sum of 200 livres, which, to add to the indignity, they paid him in copper money. To carry home the unworthy load to his indignant wife and children he had to walk six to eight miles. The heat of the weather and his chagrin at the villanous treatment he had received, brought on an illness of which he died at the end of the following three days, in the fortieth year of his age. Titian afterwards in passing through Parma on viewing this magnificent work exclaimed: "If I were not Titian, I should certainly wish to be Corregio."

Chambers, George—Born at Whitby in 1803-1840. In 1835 he was elected a member of the Water-Color Society. He made a specialty of river and coast scenery, and of his several large pictures of naval engagements three are in Greenwich Hospital.

Cooper, Thomas Sydney, R. A.—This eminent landscape painter was born at Canterbury in 1803. He was elected an Associate of the Royal Academy in 1845, and an Academician in 1867. His pictures are charming for their truthful following of nature, rustic nature in its simplest moods, comprising groups of oxen, cows, sheep and goats, in green pastures or the sedgy banks of rivers, or in the wilder lowland and moor, whatever its character being generally kept subordinate in importance to its living occupant. His "Farmyard—Milking Time," and his "Cattle—Early Morning," are in the Vernon section of the British National Gallery.

Corbould, Richard—Born in London 1757-1809. Landscape and portrait painter in oil and water colors. Unexcelled as a book illustrator.

Cox, David—Born in Birmingham 1783-1859. An eminent teacher of drawing. His own works are highly prized.

Calcott, Sir Augustus Wall, R. A.—Born 1770-1844. At first he practised portrait painting, but afterwards devoted himself to landscape. He was called the English Claude. In 1837 the Queen conferred knighthood upon him, and in 1844 he was appointed conservator of the royal pictures. At the Gillot sale in London, 1872, "A Coast Scene" by this artist sold for 1,700 guineas; and in 1874 "The Point Ferry" 300 guineas.

Cristall, Joshua—Born in Cornwall 1706-1747. A water-color painter of the old school, and one of the founders of the Society of Water Colors. He was for many years till his death the President of that institution. He painted classic or rustic figures, grouped with refinement and taste, well drawn with landscape background.

Creswick, Thomas, R. A.—Born in Sheffield (Eng.) 1811-1870. Elected an Associate of the Royal Academy in 1842, and Academician in 1852. His subjects are thoroughly natural in character, principally Welsh scenery. In some of his pictures the figures were painted by R. Ansell, and in others by J. W. Bottomly. Ruskin says of Creswick's tree-painting: "Look at the intricacy and fullness of the dark foliage where it bends over the brook, see how you can go through it, and into it, and come out behind it to the quiet bit of sky."

Cattermole, George—Born 1800-1868. He became a member of the old Water-Color Society in 1830, contributing frequently to its exhibitions until 1846, after which he devoted himself to oil painting, executing "Macbeth." At the Paris Exposition of 1855, he received one of the first-class medals awarded to English artists, (Landseer receiving the other). He was a member of the Water-Color Society of Brussels, and of the Royal Academy of Amsterdam. "Tom Taylor" writes: "Cattermole's place among English artists is assuredly in the highest rank of water-color painters of incidents and manners. His power of indicating the play of light and gradations of relief in dresses, etc., as well as the expressions and characters of faces by a few touches, exactly of the right form and in the right place, was distinctive of this painter, and has never probably been possessed in the same degree by any other English artist."

Cattermole, Charles—Nephew of George Cattermole, resident of London, and for some years a member of the Institute of Painters in Water Colors and of the Society of British Artists. His works are of a military type.

DeLouthembourg, Phillip James, R. A.—Was born at Strasburg, 1740. Member of the French Academy in 1763; crossed to England in 1771; in 1780 was elected an Associate, and in 1781 an Academician of the Royal Academy. He painted landscapes, cattle pieces, sea-coast views and theatrical scenery. He died at Chiswick, 1812.

Daubigny, Charles Francois—Born at Paris 1817-1878. Officer of the Legion of Honor. Pupil of Delaroche. This artist spent three years in Italy, and has sent his pictures to nearly every Salon since 1835. His works are very numerous, and are to be seen in the Louvre, the Luxemburg and other public institutions of France.

Dolci Carlo.—Born at Florence, 1616-1686. His best works were Madonnas and Penitent Saints, which were painted with great delicacy and grace. At the Norwich sale, in 1850, his picture, "St. John writing the Apocalypse," was sold for 52,260 francs. It was particularly warm and clear, having all the feeling usual with this painter.

DeWint, Peter.—This distinguished water-color painter was born in Staffordshire in 1784. For the long period of forty years, his numerous drawings formed one of the most attractive features in the Exhibitions of the Old Society of Painters, in water-colors. Green meadows, corn fields, hay fields, stacks and ricks were themes in which his pencil delighted.

Drummond, James, R. S. A.—Born in Edinburgh, 1816-1877. He was elected an associate of the Royal Scottish Academy in 1846, and Academician in 1852. He was Librarian to the Academy, and for some years Curator to the National Gallery of Scotland. His "Porteus Mob," "Return of Mary Queen of Scots to Edinburgh from Carbery Hill, in 1857," "Castle Road, Edinburgh," "Old Mint, Edinburgh," and others, are in the Scottish National Gallery.

Durer, Albrecht, the most celebrated German painter of the sixteenth century, was born in Nurnberg in 1471. He was equally distinguished as an engraver and a sculptor. The inscription on his tomb claims for him an unrivalled reputation in these branches: "Light of the Arts—Son of Artists—Painter, Engraver, Sculptor, without example." He visited Italy in 1506, died at Nurnberg in 1528, worried to death (it is said) by his wife's temper.

Dayes, Edward, was born 1763 (British). He painted miniatures and afterwards practised landscape in water-colors; exhibited miniature portraits and views at the Royal Academy in 1786, and continued to exhibit until his death, in 1804. He drew his subjects carefully and delicately in India ink, treated with taste and skill. Some of his subjects, such as "The Royal Procession to St. Paul's on the Thanksgiving for the King's Recovery, in 1789," and "The Trial of Warren Hastings in Westminster Hall," are crowded with figures.

Eaton, Wyatt.—Born in Canada, educated in Paris under Gerome. Has a studio in New York painting portraits and landscapes with figures. He was the first Secretary to the Society of American Artists. "For simplicity, clearness, alignt and grace, his picture 'Harvesters at Rest,' exhibited in the Salon in 1876, may rank with the best of its kind. Perspective and atmosphere are equally good. Subject to the French painter, Millet, Eaton has lost none of his individuality."

Etty, William, R. A.—Born at York, 1787. In 1806 he became a student of the Royal Academy, and also for about twelve months was a pupil of Sir Thomas Lawrence. In 1822 he visited Italy, where he found in Venice the chief attractions. He returned with many studies to London in 1824, and the following year exhibited his picture of "Pandora," for which he was chosen an associate of the Academy. In 1827 he was elected an Academician. He died at his native place in 1849, in his sixty-third year, leaving considerable fortune. He was in every respect one of the most distinguished painters of the English school, especially excelling as a colorist. Some of his pictures rival Titian's, or any of the great Venetians, as gorgeous displays of color. His great powers were well displayed in the comprehensive exhibition of his works at the Society of Arts Adelphi in 1840, the summer only before his death; his works embraced a large variety of subjects. At a sale in London in 1872, his "Pluto carrying off Proserpine," sold for 1000 guineas.

Fielding, Copley.—Antony Vandyke Copley Fielding was born in 1787; died at Brighton, 3rd March, 1856. President of the Society of Painters in Water Colors, and principally distinguished as a water-color painter of landscapes and sea pieces.

Francia, F. L. T.—François Louis Thomas Francals was born at Calais, France, in 1782. Practiced the Water Color Art in London, of which he was a masterly proficient. He died at Calais, February, 1839.

Guercino, Giovanni Francesco Barbieri, commonly called Guercino from a cast in his eye, was born at Certo, near Bologna, in 1590. He was self taught. He spent some time at Rome, but lived chiefly at Certo until the death of Guido in 1642, when he settled in Bologna, where he died in 1666. Guercino was an imitator of Caravaggio, in the great depth and blackness of his shadows, but upon his settlement in Bologna he modified his manner, endeavoring to bring it nearer to that of Guido.

Goodall, Frederick, R. A.—Born in London in 1822. At 14 years of age he won the "Isis" Medal of the Society of Arts for a drawing of Lambeth Palace. He was elected an Associate of the Royal Academy in 1852 and an Academician in 1864. He is an Honorary member of the Institute of Painters in Water Colors.

Goodall, Walter.—Brother of Frederick, excels as a painter in water-colors.

Gilbert, Sir John, R. A.—Born 1817; self-taught. He first exhibited at the Royal Academy in 1838. In 1872 was elected an Associate, and in 1877 an Academician. In 1862 he was elected a member of the Society of Painters in Water Colors, of which he became President, and was knighted by the Queen in 1872.

Girtin, Thomas—Born at Southwark 1773, died 1802. His practice of using color direct, without the introduction of the grey tinting, was a great step in the Water-Color art, of which he may be considered as almost the founder.

Hayden, Francis Seymour—Born in London 1818. He studied and practised medicine until 1859, when, having a predilection for art, he turned his attention to etching. His works when exhibited received high praise from both English and Continental critics. His "Breaking up of the Agamemnon" and the "Calais Pier," are commended as excellent specimens of etching.

Holbein, Hans or Johannes—Was born at Augsburg in 1498. About 1519 he settled in Basle, in Switzerland, and there the celebrated Erasmus became his friend. In 1526, to escape the ill-temper of his wife, he decided to proceed to London, taking letters from Erasmus to Sir Thomas More, who ultimately introduced him to Henry VIII., and subsequently he became that King's favorite painter. His works are very numerous, his style is manly and correct, but hard and formal; the character, however, and individuality of many of his portraits are exact and masterly. His masterpiece is considered to be the "Family of the Burgomaster Meyer," now in the Gallery of Dresden. He died in London, 1554.

Herring, John Frederick—A painter distinguished for his animal subjects and stable life, was born in Surrey 1795-1865.

Herbert, John Rogers, R. A.—Born in Essex 1810. He was for some years head master in the school of design at Somerset House. His great picture representing "Moses' descent from Sinai," is said to exhibit such qualities of grandeur and importance as to make a decided era in the history of historic art in Great Britain. He was elected a Royal Academician in 1846, and a Foreign Member of the Academy of Fine Arts Institute of France.

Holland, James—Born in Staffordshire 1800-1870. A member of the Water-Color Society. In the International Exhibition, 1862, he exhibited "The Rialto," Venice.

Hunt, William Henry—Born in Bolton (England) 1799. An eminent water-color painter. Student of John Varley. In 1808 he was admitted a student at the Royal Academy, and afterwards contributed to its exhibitions. In 1814 he connected himself with the Water-Color Society as an exhibitor. In 1824 he was elected an Associate and in 1827 a full member. From this date he became a large and constant contributor. His best works are rich and harmonious in color, full of sunny nature, especially his fruit and flower subjects. Mrs. Tyler in "Modern Painters" says "with respect to this artist: He was fond of rustic life and of common familiar things, but treated the homeliest subject with a delicate perception of its merits which removed it from vulgarity. His fruits and flowers were wonders of loving fidelity and exquisite color."

Hawkins, L. Welden, (living artist), born in England. Having gained the *Médaille d'Honneur* prize at the Paris Salon, his pictures thereafter on being presented for exhibition are not subject to inspection by the jury of admission.

Hammond, John—Born in Canada 1843. Studied in England, France, Holland and Italy. Exhibited in Paris Salon 1885, and in the Royal Academy 1886.

Hills, Robert—Born at Islington, 1769-1844. He exhibited in the Royal Academy in 1791, and was one of the six artists who met at Shelly's room in 1804, to found the Water Color Society; was one of its first members and a constant contributor to the exhibitions of it and the Royal Academy. As an animal painter he surrounded his subjects with bits of landscape scenery, always appropriate and painted with clearness and vigor. He sometimes worked in conjunction with Robson and Barret.

Harding, James D.—A distinguished landscape painter; born at Deptford in Kent, 1798-1863. Pupil of Samuel Prout; a frequent exhibitor at Royal Academy and the Society of Painters in Water Colors; author of several works on art. The *Art Journal*, referring to this artist says: "Looking at him beyond the galleries, where his pictures were exhibited, there can be no hesitation in asserting that no artist of his time has done so much to create a love of landscape painting, and to diffuse a right knowledge of it. He was emphatically a great teacher, having a peculiar aptitude and facility of imparting to others what he knew himself."

Ibbetson, J. C.—Julius Caesar Ibbetson was born in Yorkshire, 1759, died 1817. The paintings of this artist usually represent landscapes enlivened with figures.

Jutsum, Henry—Born in London, 1816-1860. He for many years exhibited landscapes (with figures) at the Royal Academy and British Institution. His oil painting, "The Foot Bridge," is in the South Kensington Collection.

Johnston, Eastman—Born in Maine, 1824. First studied in Dusseldorf, subsequently in Italy, Paris and Holland, remaining at the Hague four years. Returning to America he opened a studio in New York, and became a member of the National Academy. He excels in the delineation of American domestic and negro life, of which characteristics his works are very numerous, a few of which may be mentioned: "Girls by the Stove,"

"Hard Cider," "Boys at the Ragged School," "Old Kentucky Home," "Chimney Sweep," "The Old State Coach," "The Pedler," "Corn Husking," "New England Boy at Breakfast," "The Tea Party," "Bo-Peep," etc., and of which many have been chromoed, lithographed, engraved and etched. "Milton dictating to his Daughter" was exhibited in 1875, and his "The Wandering Fiddler" sold at auction in New York for \$2375.

Koak-Koak, H.—Born in Holland in 1815. Two of his paintings are in the South Kensington collection.

Landseer, Sir Edwin, R. A.—Born in London 1802-1873. At a very early age he displayed great abilities as a sketcher, and that love of the brute creation which has been displayed in his works. At the South Kensington Museum are shown some of those wonderfully clever drawings, executed by him when a child of from five to ten years of age. In 1816 he entered the Royal Academy, contributing at same time (when only fourteen years of age) pictures to several of the public galleries throughout the country. "The Dogs of St. Gothard discovering a Traveller in the Snow," was painted in 1820. From that time his success was established and his popularity as an artist unequalled (until the day of his death) by that of any artist in England of the nineteenth century. In 1826 he was elected an Associate of the Royal Academy, and Academician in 1831. He was knighted in 1850. He declined the office of President of the Royal Academy on the death of Sir Charles Eastlake in 1865. The list of his works is very large, and many of them have been engraved. Fourteen of his pictures are in the National Gallery in London, including "A Dialogue at Waterloo," representing the Duke of Wellington explaining to the Marchioness of Duoro, his daughter-in-law, the incidents of the great fight, years after it occurred, which is considered one of the best of the few figure pieces he has painted; and in the Sheepshank collection of South Kensington are sixteen of his oil paintings, twelve water-colors and eight sketches. He died in London 1873, and was buried in St. Paul's Cathedral.

Lely, Sir Peter, real name Peter Vander Faes, was born in Westphalia 1618. He crossed to England and became the most celebrated portrait painter after Van Dyck. His beauties at Hampton Court have a world wide reputation. He was knighted by Charles II, and became very rich. He died in London 1680 and was buried in Covent Garden, where there is a monument to his memory with a bust by Gibbons.

Lalanne, Maxime—Born at Bordeaux 1827. Member of the Academies of Bordeaux and Brussels. Medals at the Expositions of Vienna and Philadelphia. Chevalier of the Legion of Honor, of the Order of Christ of Portugal, and of that of St. Gregory the Great. Pupil of M. J. Gigoux, painter and engraver, and of late years especially devoted to etching. Hammerton says: "No one ever etched so gracefully as Maxime Lalanne." His oil pictures are landscapes.

Leitch, Wm. Leighton—Born in Glasgow, 1804. Was a member of the Institute of Painters in Water Colors, and for many years its vice-president. He was teacher to H. M. the Queen, H. R. H. the Prince of Wales, and the Princess Royal (now Imperial Crown Princess of Germany), and the members of the Royal Family, and in later years to H. R. H. the Princess of Wales. He died in 1883.

Mulready, William, was born at Innes (Ireland) in 1786; passed to England with his parents while yet a child; became a student of the Royal Academy at the age of 14. In 1806 he first exhibited in the Academy and afterwards, until his death in 1863. The consummate finish which characterises his later works evinces the indomitable patience of the man, and the refined and educated art faculty of the painter. In 1804 a collection of his drawings and sketches were sold by auction at Christie's, where they realized extraordinary prices, for instance, "Crossing the Brook," a study in red chalk for the picture in the Vernon collection, 105 guineas; "The Last In," a drawing in red chalk for a picture in the same collection, 300 guineas; "The Lizard," a group of females bathing, in a chalk sketch of a picture never executed, brought 340 guineas; a female figure braiding her hair, in chalk, 140 guineas; a large painting in oil, "The Toy Seller," one of his last works, £1200, and at the Norwalk Sale, 1838, "The Wounded at Waterloo" sold for 30,080 francs.

MacIise, Daniel, R. A.—Born at Cork 1811-1870. Commencing as a pupil of the Cork Society of Arts, he removed to London in 1833 and became a pupil of the Antique School of the Royal Academy. In 1831 he took the Royal Academy's gold medal for his painting, "The Choice of Hercules." In 1835 he was elected Associate, and in 1840 Academician. His pictures are generally of a large size and highly ambitious in character. crowded with figures, whose anatomy is admirably developed and elaborately finished in all the accessories and details. He had no living rival in drawing. "The Meeting of Wellington and Blucher," a grand composition forty-six feet long in the British Peers Gallery was painted by this artist.

Muller, Wm. John—Born at Bristol 1812. In 1833 he exhibited in the Royal Academy. In 1841 he obtained leave to join a government expedition to Lycia, where he did much sketching. Died at Bristol 1845.

Mackenzie, Frederick—Was born about 1787. Exhibited in Royal Academy in 1804. Member of the Water-Color Society. His pictures of Gothic buildings are highly esteemed for accurate drawing, perspective, and rich color.

Mauve, Anton—Born at Zandam (Holland). Pupil of P. F. Van Os. Medal at Philadelphia Exposition. At the Cottler sale in New York, 1878, his picture, "Pastures in Holland," sold for \$1,500.

Moran, Thomas—Born in Lancashire, England, 1837. Crossed to America in 1844. He displayed artistic taste at an early age in water-color painting, studying without a master. In 1860 he began the use of oils, he went to Europe in 1862 and again in 1866, studying and copying on his first visit the works of Turner, in London, and on his second the old masters in France and Italy. His two pictures, "The Grand Canon of the Yellowstone," and "The Chasm of the Colorado," were purchased by Congress for \$10,000 each, and are now in the Capitol at Washington. He is an Academician of the Pennsylvania Academy of Fine Arts, and of several art societies in the United States.

Millet, Jean Francois—Born at Greville, France, 1814-1875. Chevalier of the Legion of Honor, pupil of Delaroche, and friend of Corot, Dupré, Diaz, and Theodore Rousseau. Pastoral life are the prevailing characteristics of his works. His pictures "The Church at Greville," (for which 12,000 francs were paid after his death), "The Bathers," and a number of designs in pencil, crayon, and pen-drawing are now in the Luxembourg. During his professional life he executed only about eighty pictures, but he left numerous designs and studies in different stages of execution. His "L'Angelus" was lately sold for about 250,000 francs, and at the Morgan sale in New York "Gathering Beans" brought \$6,300, "The Churner" \$8,000, "The Spinner" \$14,000, "Gathering Apples" \$2,575, "Shepherdess and Sheep" \$1,525, and others proportionate prices.

Morland, George—Born in London 1763-1804. Studied in the Royal Academy; first produced landscapes, but afterwards made a specialty of subjects with domestic animals.

Mason, George H., A. R. A.—Born in Staffordshire. Died 1872. He became an artist while still a young man. Exhibited in the Royal Academy, and was elected an Associate in 1860. In 1872 he exhibited his admirable picture the "Harvest Moon."

Macbeth, R. W., A. R. A.—Born in Glasgow 1848. He was elected an Associate of the Society of Painters in Water Colors in 1871, exhibited there and in the Royal Academy pictures generally *genre* in character and relating often to modern life.

Michel Angelo Buonarroti—The greatest master of the arts of design, who has appeared since the days of Phidias, was born in the Castle of Caprese, in Tuscany on the 6th March, 1474. Grandeur of conception is the quality which distinguishes his works from those of all other artists who have appeared in modern times. Whether he excelled most in painting, in sculpture, or in architecture, it would not be easy to determine. He has left the noblest specimens of human genius in each department of art. He is the Milton of artists. Things beyond the visible diurnal sphere were within the range of his imagination; and when he stoops to earth, he invests nature with an ideal grandeur and majesty. His boys are men, his men are a race of giants; his devils are the evil spirits of Dante and Milton made visible, and his angels are the offspring of the sky. The Sistine Chapel is allowed to be the most finished work of art in the world; and its perfection is owing chiefly to Michel Angelo's divine paintings. The whole wall behind the altar is covered by his picture of "The Last Judgment;" the vaulted ceiling represents the creation of the world, and around it are prophets and sibyls. In the sublime painting of "The Last Judgment," terrible power is its predominating feature. The good and the bad, angels and devils, crowd the scene, and Christ is represented in the act of judging, or rather of condemning. His complete knowledge of anatomy, which he constantly studied, enabled him to represent in the most perfect manner the human figure in every possible attitude, and to express pain and despair through all their gradations. His other pictures exhibit the same daring sublimity of conception and power of execution. The Church of St. Peter's at Rome (the most magnificent Christian Temple on earth), is the greatest triumph of his architectural talents. In sculpture, his statue of Moses is universally acknowledged to be the noblest monument of his genius, displaying, more than any other of his numerous works in this department of art, all the great qualities of his mind; he was also an author, and excelled both in verse and prose. He died through a slow fever on the 17th February, 1563, in the eighty-ninth year of his age.

Millais, John Everett R. A.—Born in Southampton, 1829. He is considered to be the leading portrait painter now in England, receiving, it is said, as much as two thousand guineas for a single full length likeness. With James Collinson, D. G. Rossetti, Holman Hunt, with a few more (in 1850 or earlier), he founded an Association called "The Brotherhood of the pre-Raphaelites," which was the foundation of what is now known as the "Pre-Raphaelite School of Painting," in England, whose principal theory of action, it is said, is a rigid adherence to natural forms and effects, in contradistinction to the style of rendering of any particular Art School. When only nine years of age he received a medal from the Society of Arts. Two years later he entered the Royal Academy, gaining two silver medals. In 1853 he was elected an associate, and in 1864 an Academician of the Royal Academy. His picture, "The Bride of Lammermoor," was sold for £8,000.

Nasmyth, Patrick (Christened Peter)—Born in Edinburgh 1787-1831. His works are much esteemed, the Landscapes being remarkable for their truth to nature. It was his practice to paint upon unbleached paper, using water-colors, the desirability of which his experience had established. He painted with his left hand, his right having been injured when a youth. His pictures, "A Gypsy Camp in the Woods at Leigh," sold at the Norwalk sale, 1869, for 18,900 francs, and at the Gillott sale, 1872, "The Frith of Forth" brought 1,070 guineas.

Nicholson, Francis—Born in Yorkshire, 1773. Was one of the founders of the Water Color Society. His subjects were chiefly rushing streams, water falls and shipwrecks. Died in London, 1844.

Nash, Frederick—Born at Lambeth 1752. He first exhibited in the Royal Academy, and continued to do so up to 1847. He was a member of the Water-Color Society. His chief exhibited works were views in Paris and Versailles, and his best examples are French in their chief characteristics. Died at Brighton 1856.

Ommeyanck, Balthaser Paul—Born at Antwerp 1755-1826. An admirable painter of landscapes and animals, especially sheep and goats, his works were much sought during his life and are since increased in value; he depicts nature with great truthfulness, and it is often easy to tell the season of the year, and even the hour of the day which he represents in his works for the manner in which he reproduces the smallest characteristics of the scene he paints. His works are in the Louvre, Brussels and Cassel Galleries, the Chateau of Wilhelmshoe, &c., &c. He was the master of Verboeckhoven.

Pugin, Augustus, R. A.—Born in France 1782. Crossing the Channel he became a student of the Royal Academy, followed by his being made an Associate and afterwards an Academician. He became famous through his drawings of cathedrals and other important buildings.

Poole, Paul Falconer, R. A.—This very able and original painter was born at Bristol in 1810-1879. Studied without a master, and in none of the established schools. His first picture "The Well—a Scene at Naples," was exhibited in the Royal Academy in 1830. In 1843 he astonished the world with a picture grandly conceived and masterly in execution illustrative of an incident in the history of the Great Plague of London; this was followed by another picture of startling, though painful, interest, "The Moors Beleaguered by Spaniards in Valencia." These two pictures established his merit as a painter of high and inventive genius. His idyllic pictures are very numerous. In 1840 he was elected an Associate and in 1851 a Royal Academician. He died in 1879.

Prout, Samuel—Born at Plymouth 1785-1852. He was a member of the Society of Painters in Water Colors and contributed largely to its exhibitions. He turned his attention particularly to architectural drawings, and his works were very popular and are still highly prized by collectors.

Pyne, James Baker—Born at Bristol 1800-1870. He exhibited at the Royal Academy, British Institution and Society of British Artists. In 1839 he became a member of the Society of British Artists and afterwards its Vice-President.

Payne, William—Born in Plymouth. He was an Associate and an exhibitor in the Water-Color Society. He ceased to exhibit after 1813.

Poussin, Nicholas—Born at Andelys, in Normandy, 1594-1665. He first studied with Varin, then with Nicholas Duchesne. In 1624 he went to Rome and entered the school of Dominichino. His style was formed by the study of the antique and of Raphael. The Seven Sacraments, of which he painted two series (both now in England), are among his most important works. His "Bacchanalian Dance," a masterpiece is now in the National Gallery, London.

Poussin, Gasper—Born at Rome 1613-1675. His real name, Gasper Dughet, Nicholas Poussin having married his sister, he took his name. He showed so much taste for landscape painting that Nicholas led him to that especially.

Richardson, Thomas M.—Born at Newcastle-upon-Tyne 1784-1848. Passing along the Strand one day while on a visit to London, he saw in a shop window a drawing by David Cox, which he very much wished to possess, but his finances would not allow him to pay the price demanded—twenty guineas. He consequently returned to the window and studied the picture for a full hour. The sight of this drawing determined his future career. As a landscape painter he attained considerable reputation; his conception was good and execution bold, original and true to nature, and his arrangement and treatment of ariel perspective were eminently successful.

Robson Geo. Fennel—Born at Durham, 1790-1833. He exhibited in the Royal Academy, and, in 1814, he was elected a member of the Water Color Society, of which he became an enthusiastic supporter, sending in during the 19 years after his election 620 pictures. For a time he lived in the same house and worked with Robert Hills.

Rowlandson, Thomas—Born in London, 1766-1827. In 1775 he exhibited "Delilah visits Samson in Prison." He illustrated the well known "Tour of Dr. Syntax," and other works.

Rubens, Sir Peter Paul—The most eminent of the Flemish painters, was born at either Antwerp or Cologne in 1577. After spending seven years in Italy visiting the most valuable collection of paintings and antique statues with which that country abounds, he returned to Antwerp, thence, on the invitation of Marie de Medicis, Queen of Henry IV. of France, he proceeded to Paris, where he painted the galleries in the Palace of

Luxembourg. These form a series of paintings which delineate the history of that Princess, and afford a convincing proof how well qualified he was to excel in allegorical and emblematical composition. Proceeding to England on apolitical mission, in which he was successful, Charles I., who then filled the British throne, having engaged him to paint some of the apartments of White Hall, not only gave him a large sum of money but, as an acknowledgement of his merit, created him a knight. He possessed all the ornaments and advantages that render a man worthy to be esteemed or courted, and was always treated as a person of consequence. His figure was noble, his manners engaging, and his conversation lively. His learning was universal; his genius qualified him to excel in everything that can enter into the composition of a picture. His works are extremely numerous, and it is said to be remarkable the contrast between the delicate and elaborately finished portraits of his early life and the bold master pieces of his later years. He gave his colors the utmost transparency and harmony, and he possessed a strength and grandeur of style which were entirely his own. His pencil is mellowed, his strokes are bold and easy, his carnation glows with life, and his drapery is simple, but grand, broad and hung with much skill. He died at Antwerp in 1640, possessed of great wealth.

Roloffs, W.—A distinguished recipient of gold medals at The Hague and Antwerp; a chevalier of the Legion of Honor, etc., etc.

Raphael, (or Raffaele) D'Urbino—The greatest, most sublime and most excellent painter that has appeared since the revival of the fine arts, was born at Urbino in 1482. The Popes Julius II and Leo X, who employed him, loaded him with wealth and honor. His genius is admired in all his pictures; his contours are free, his designs correct, his figures elegant, his expression lively, his attitudes natural, his heads graceful, in fine everything is grand, beautiful, just, natural, and adorned with grace. These various perfections he derived not only from his excellent abilities, but from his study of antiquity and anatomy, and from the friendship which he contracted with Ariosto, who contributed not a little to the improvement of his taste. His pictures are to be found principally in Italy and in Paris. That of the Transfiguration, preserved at Rome in the Church of St. Peter in Montorio, (said to have been founded by Constantine near the spot where St. Peter was crucified), passes for his masterpiece. Raphael had a handsome person, was well proportioned and had great sweetness of temper; he was polite affable and modest. Nevertheless he lived in the utmost splendor; most of the eminent masters of his time were ambitious of working under him; and he never went out without a crowd of artists and others who followed him purely from respect. He was not only the best painter in the world, but perhaps the best architect too, on which account Leo X charged him with building St. Peter's Church, Rome; but he was too much addicted to pleasure, which occasioned his death at the early age of thirty-seven.

Reinagle, Richard Ramsay, R. A.—Born 1775-1862. In 1807 he became a member and for a time treasurer of the Water-Color Society. In 1814 he was elected an Associate and in 1823 a Royal Academician.

Reynolds, Sir Joshua P. R. A.—Born in Devonshire 1723-1792. After spending three years in Italy studying carefully the works of the old masters, he returned to England, where soon afterward he was acknowledged to be the best portrait painter in that country since the days of Van Dyke. He was elected the first President of the Royal Academy on its formation in 1768, and soon after the King bestowed upon him the honor of Knighthood. In 1784 he succeeded Allan Ramsay, (son of the poet) as principal painter in ordinary to King George III. It was his custom to receive six sitters daily, and at the height of his success he was accustomed to paint a portrait in four hours, and is said to have painted more than 1,500 portraits of the beautiful women and eminent men of his time, besides many historical and fancy subjects. He died in London 1792, and was buried with great pomp in St. Paul's Cathedral, where a monument by Flaxman is erected to his memory.

Rembrandt Van Rhyn, Paul—One of the most celebrated painters and engravers of the Dutch school, was born near Leyden in 1606. He was master of all that relates to coloring, distribution of light and shade, and his management of the pencil was masterly and unique, possessing an energy and effect belonging to no other painter. His etchings possess a wonderful freedom, facility and boldness, and are truly picturesque. He resided the greater part of his life in Amsterdam, using his handsome wife as a model. It is said his avarice was insatiable, so that he lived like a beggar and descended to the meanest tricks to increase his hoard. He died in 1674, or, according to some accounts, in 1688.

Scheffer, Ary—Born at Dordrecht 1795-1855. Officer of the Legion of Honor. He was drawing master for the Orleans family, and assisted Louis Philippe into the cab when that deposed monarch quit the Tuilleries in 1848. At first he painted small *genre* subjects, afterwards scenes from the works of great poets such as Goethe, Burger, Schiller, Dante, and Byron. His pictures "Beatrice," and "Francesca da Rimini," which appeared at the Salon in 1835 were his crowning works in this department. Later he devoted himself to religious subjects.

Smith, Collingwood—Living artist of note.

Sarto, Andrea Vannuchi (called Del), the most distinguished painter of the Tuscan school, was born in Florence 1488, died 1530.

Stanfield Clarkson, R. A.—Born at Sunderland in 1793-1867. Brought up to the sea, whence the complete nautical knowledge which characterizes his works. He exhibited in the Royal Academy in 1827,

from which date he was well considered, and became so distinguished as to be styled the English Vanderveelde. Ruskin says: "One work of Stanfield's presents us with as much concentrated knowledge of sea and sky, as diluted, would have lasted any of the old masters his life time." He also praises his "salt serviceable unsentimental sea" as "thoroughly good." He was elected an Associate in 1832 and a Royal Academician in 1835. He travelled extensively on the Continent, painting many landscapes, but his most successful works were his marine views, many of which have been engraved. His pictures are very popular and command high prices: for instance, at a sale in London, in 1872, his picture "The Morning after the Wreck," brought 2,800 guineas, and at the sale of the Dickens collection, in 1871, a thousand guineas were given for a View of Eddystone Lighthouse, a scene painted by Stanfield in the course of a few hours. His "Battle of Trafalgar" was painted for the United Service Club.

Smith, Hald—Born in Norway. Eminent as a painter. Was decorated in 1884 by the King of Norway and Sweden with the Order of St. Olaf, and in 1885 was made a Chevalier of the Order of Charles III. of Spain.

Shirlaw, Walter—Born in Scotland, 1837. His professional life has been spent in Chicago, Munich (Bavaria), and New York, studying for some years in Munich under eminent men of the various schools in that city. He is an Academician of the Chicago Academy of Design, an Associate of the National Academy, New York; also one of the original members and the first President of the Society of American Artists.

Turner, Joseph Mallord William—Was born in London 1775-1851. Unaided by instruction from any master he obtained, at the age of fourteen, admission as a student into the Royal Academy. The following year he became an exhibitor. His elaborate drawings soon procured a public recognition of his talents. He was elected an Associate of the Royal Academy in 1800 and an Academician in 1802. He was thus for fifty years one of the most distinguished members of that institution; and after a life of almost unrivaled success, and an industry unsurpassed, this great landscape painter died unmarried, and under an assumed name, in an obscure lodging at Chelsea, 19th December, 1851. He was, however, buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul's Cathedral. His large fortune, both in pictures and funded property, he bequeathed to the British nation: his pictures, however, under the condition that the government provide a suitable dwelling for them within ten years, and his funded property toward the establishment of an institution for the benefit of decayed artists. His works are very numerous in all his styles. He exhibited in the Royal Academy about 300 pictures, which, however, constitute but a very small portion of his works.

Titian, or Tiziano Vacello—One of the greatest of Italian painters, and the prince of colorists and portrait painters, was born in the territory of Venice in 1477. He studied in the schools of Bellini, first with Gentile and afterwards with Giovanni, with whom he was fellow pupil with Giorgione, his future rival. Titian first appeared as a great painter at the Court of Alfonso I., Duke of Ferrara, in 1514, when he painted the "Bacchus and Ariadne," now in the National Gallery, London; two years later he had attained to the full vigor of his extraordinary powers; in that year he executed his celebrated "Assumption of the Virgin," now in the Academy of Venice. Charles V. of Spain having conferred upon him the patent of nobility, creating him Count Palatine of the Empire and Knight of the Order of St. Iago, he is supposed to have visited Spain, which country (after Venice) is extremely rich in his masterpieces. The Gallery of the Prado at Madrid shows an extensive display of his works. This eminent painter died at Venice of the plague in 1576, having lived to the extraordinary age of ninety-nine years.

Taylor, Frederick—Born in 1804. First a pupil of the Royal Academy; afterwards studied in Italy and Paris. In 1830 he was made a member, and in 1857 President of the Society of Painters in Water Colors. Hunting scenes appear to be his favorite studies.

Teniers, David (the younger)—Born at Antwerp 1610-1694. The most eminent *genre* painter of Belgium. He was instructed by his father, and was very much influenced by Rubens. The Vienna Gallery has a work of his which represents the wall of a room hung with fifty pictures, imitating those of Italian masters, with the Painter and the Archduke conversing in the foreground. Another at Schleissheim (thirteen and a half feet by ten), shows 1,138 figures; others have from 150 to 300 figures. His pictures sell for very large sums and are in all large galleries.

Thompson, Elizabeth (now Mrs. Butler), was born 1844. As a child this artist evinced a decided taste for drawing soldiers and horses; entered the South Kensington schools; painted for some years as an amateur, and did not exhibit in public until 1873, when she sent to the Royal Academy "Missing," a picture which attracted great attention. In 1874, she exhibited her famous "Roll Call," (purchased by the Queen,) which achieved a popularity for itself and its painter almost without precedent in the history of art in England. In 1877, "The Return from Inkerman" was exhibited and purchased for £3000 by the Fine Art Society of London. In water colors Miss Thompson has painted "On Duty," "A Trooper of the Scots Greys," "Scots Greys Advancing," "Cavalry at a Gallop," and many others of a military type, both in oils and water colors.

Uwins, Thomas, R. A.—Born in London, 1782-1857. He began life as an engraver, entering the schools of the Royal Academy. Later he devoted himself to oil and water-color painting. In 1811 he became

Secretary of the Society of Painters in Water Colors, contributing to its exhibition for many years. He was elected Associate of the Royal Academy in 1833, on the strength of his "Interior of a Saint Manufactory at Naples." In 1839, he was made an Academician. He was keeper of the National Gallery from 1847 to 1855, and for some time Librarian to the Royal Academy. Of the 102 pictures which he exhibited in the Royal Academy during his lifetime, three of the most important are in the National Gallery.

Vander Heyde (or Heyden), Jan, was born in Holland 1637-1712. His pictures are architectural, representing well-known Dutch buildings, palaces, churches, &c., or the canals of Dutch towns, with houses on their borders. He finished his works with great care, the figures in which being usually inserted by Adrian Vanderveelde and Egdon Vanderneer. Sir Robert Peel paid 415 guineas for "A Street Scene in Cologne" on a panel 13 x 17 inches. "The view of a Market Hall," on a panel 19 x 23 inches, in Lord Ashburton's collection, brought £600. At the Delessart sale, 1809, "A City Scene in Holland" sold for £1,000, and at a sale in Paris, 1874, "The Chateau" brought £900.

Vanderveelde, Adrian—Born at Amsterdam 1639-1672. This remarkable painter and etcher was a pupil of Jan Wynants. In similar subjects to those painted by Paul Potter he ranks almost as high as that artist. In landscapes he was one of the greatest artists, and his etchings almost equal his paintings. He painted many figures and animals in the pictures of other artists, and yet he executed 187 pictures and 26 plates in his short artistic life. His pictures are seen in all continental galleries and quite a number are in England. In 1841 Baron Rothschild paid £1125 sterling for an impression of No. 26 etching, which had been sold in 1763 for £53.

Vinci, Leonardo da—Was born at Vinci, near Florence, in 1452. He became the pupil of Andrea Verocchio. In 1483 he established an academy of the arts at Milan, and about ten years later executed his celebrated picture of the "Last Supper," in oil colors, on the wall of the Refectory, in the convent of the *Madonna delle Grazie* in that city; there is a copy of this remarkable work by Marco D'Oggione, now in the Royal Academy, London. Leonardo left Milan in 1499 and returned to Florence and there commenced his great composition of the "Battle of the Standard," for the council hall in the Palazzo Vecchio. On the invitation of Francis I he removed to France when about seventy years of age, the journey and change of climate brought on an illness which terminated in death at Fontainebleau in 1519, dying in the arms of the king. Leonardo da Vinci has the most remarkable reputation of any of the illustrious artists of Italy. He was a man of universal ability in science and art, he excelled in painting, sculpture, architecture, engineering and mechanics generally, in botany, anatomy, mathematics, and astronomy; and he was also a poet and an admirable extempore performer on the lyre. While at Milan, by request of the Duke (Lewis Sforza), he constructed the famous aqueduct that supplies the city of Milan with water from the River Adda 200 miles distant. Some of his paintings are to be seen in England and other countries, but the greatest part of his works are in Florence and France.

Vernet, Joseph Claude—Born at Avignon 1780-1868. An eminent artist. He was commissioned by Louis XV. to paint the seaports of France, of which fifteen are now in the Louvre. His Italian seaports and views near Rome and Tivoli are among his best pictures. "The Castle of St. Angelo" is in the British National Gallery.

Vernet, Emile-Jean Horace—Was born in Paris 1780-1868. Member of the Institute 1820. Director of the French Academy at Rome 1828. Grand Officer of the Legion of Honor. At fifteen years of age this artist was able to support himself by the sale of his drawings. His talents were greatly devoted to military subjects. In 1833 the King ordered the palace at Versailles to be used as an Historical Museum. In it a large gallery was subsequently formed, called the Grand Gallery of Battles, and set apart for a display of the large canvases by this artist, illustrating French Victories and Conquests. He is said to paint a head in five minutes, a whole imperial family in ten minutes, and an historical picture in twenty, and all three with talent and skill.

Vandyke, Sir Anthony, a celebrated painter, was born at Antwerp in 1590. After giving early proofs of his genius he became the disciple of the illustrious Rubens, by whose advice he proceeded to Italy about the year 1621, having spent a short time in Rome, he removed to Venice where he attained the beautiful coloring of Titian, Paul Veronese and the Venetian School. After a few years he returned to Flanders, where it was considered he had no equal as a portrait painter, but finding a fortune was not to be made in his own country, he borrowed a few guineas from Teniers and proceeded to England furnished with letters of recommendation. His superior genius soon brought him into great reputation, he excelled in portraits which he drew with an incomparable facility and for which he obtained high prices. He soon found himself loaded with honors and riches, he died in Blackfriars 1641 at the early age of forty-two, and was buried in St. Paul's Cathedral near the tomb of John of Gaunt.

Vandervelde, Wm.—Born at Amsterdam, 1638-1707. This artist stands first among Dutch Marine Painters, representing the sea under all its changes of storm and calm with the utmost truthfulness. He was particularly familiar with every rope, and all the minute differences in the various kinds of vessels. His aerial perspective, his light clouds, and all his atmospheric effects are picturesque and pure in feeling. His works,

according to Smith, number 320, and are mostly in Holland and England, very few having been allowed to leave those countries.

Varley, John.—Born at Hackney, 1778-1842. An eminent painter in water colors, and one of the founders of the Old Water-Color Society in 1805. He commenced practice in the early days of the water-color art in England, and out of all his colleagues of that period none pursued it in its simplicity more conscientiously, or with more successful results. He is said to have surpassed in this respect even Turner and Girtin.

Wheatley, Francis, R. A.—Born in London 1749-1791.

Whistler, James Abbot McNeil.—Was born in Lowell, Mass., 1834. He has exhibited his works at the Royal Academy, the Dudley and Grosvenor galleries, the Paris Salon and at the Hague. Has been the recipient of several medals. During his career he has been in the habit of etching, a collection of which is in the Library of Her Majesty at Windsor, and another collection is in the British Museum.

West, Benjamin, P. R. A.—Born at Springfield, Pennsylvania, 1735-1820. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds (who was its first president) in 1792. He exhibited 249 pictures at the Royal Academy in 50 years. He was buried in St. Paul's Cathedral.

Wilkie, Sir David, R. A.—A painter of distinguished merit, was born in Fifeshire, Scotland, in 1785. Removed to London in 1805, and soon attracted attention to his earliest efforts, his career of fame commencing with his "Village Politicians," "Blind Fiddler," "Rent Day," etc. His reputation was now established, and in 1811 he was made a Royal Academician, from which period he regularly produced, and as regularly sold at increasing prices, his most celebrated pictures, of which may be mentioned "Distraining for Rent," "The Penny Wedding," "Blind Man's Buff," "The Village Festival" (now in the National Gallery), "The Reading of the Will," and "Chelsea Pensioners reading the Gazette of the Battle of Waterloo," painted in 1823 for the Duke of Wellington for £1200. In 1830, on the death of Sir Thomas Lawrence, he was appointed principal painter in ordinary to George IV, whose portrait in the Highland costume, and "His Majesty's Reception at Holmwood House," he was then occupied in painting. On the accession of William IV, the Royal favor was continued to him and he was knighted in 1836. Queen Victoria honored him with sittings for his splendid picture of Her Majesty's "First Council," and by the Queen's command he went to the Turkish capital to paint the portrait of the Sultan. On his return on board the Oriental steamer, after touching at Malta and Gibraltar, he was taken suddenly ill and died in Gibraltar Bay, June 1, 1841, aged 56, his body being committed to the deep, the Governor of Gibraltar refusing to allow it to be landed for burial.

Westall, R., R. A.—Born at Hereford in 1765. In 1792 he was elected an Associate, and in 1794 a Royal Academician. In 1813 the British Institution purchased his "Elijah Restoring the Widow's Son to life" for 450 guineas. His last employment was giving lessons to the Princess Victoria who is now ruler of the British Empire.

Ward, James, R. A.—Born in London 1769-1859. He took to animal painting, in which he attained great eminence. Some of his pictures are like Morland's in manner, but his study of anatomy under Brooks gave him power to realize works of a much higher character. He was elected an Associate of the Royal Academy in 1807 and an Academician in 1811.

BIOGRAPHICAL.

The following biographical notes touching eminent artists incidentally mentioned in the preceding pages may prove of interest to some persons in connection with the use of the Catalogue.

Alma-Tadema, Laurenz, R. A.—Born in West Friesland, Holland, 1836. In 1852 he entered the Antwerp Academy of Fine Arts, studying under Leys. In 1870 went to London, where he still lives. In 1873 he was created a Chevalier of the Legion of Honor in France. In 1876 he was elected an Associate, and in 1879 an Academician of the Royal Academy. At the Morgan sale his picture "Spring," brought \$7,000.

Ames, Joseph, N. A.—Born in New Hampshire in 1816. He became celebrated as a portrait painter, whose power was genius, and genius alone, for he studied under no one. He is said to have contributed more than any other artist to the portraiture of distinguished persons in the United States. He died in New York in 1872.

Boughton, George H., A. R. A.—Born in England in 1834. He began the study of art in Albany without a master, and opened a studio in 1850. On the proceeds of his earlier works he went to London in 1853 for the purpose of observation and improvement. Returning to New York he exhibited in the National Academy 1855, went to Paris 1859, removed to London in 1861, where he has since resided. He is an Academician of the National Academy of New York, and an Associate of the Royal Academy, London.

Bracket, Walter M.—Born in Unity, Maine, 1823. Self taught. He began his professional career in 1843, giving his attention to portraiture and ideal heads, later devoting himself to the painting of game-fish in which branch of the art he has been very successful, one artist only, Rolfe of England, is named as his rival in the painting of fish. He is one of the original members of the Boston Art Club and has filled the office of President for several years.

Bellini, Giovanni, a celebrated painter, was born in Venice about 1426. He was the first of Venetian artists to adopt the new method of oil painting in lieu of the old process with *tempera* vehicles, that is with eggs and gums. His best works are in oil; they consist chiefly of Madonnas and portraits. He died at the age of 90 in the year 1516. Titian and Giorgione were two of Bellini's eminent pupils.

Burne-Jones, Edward—Without early training and almost entirely self taught, he adopted painting as a profession, attaching himself to the so-called "Romantic School" of Rossetti. His studio is in London.

Cimabue, Giovanni.—Commonly called the father of modern painting, was born in Florence in the year 1240. The prominence given to the name of Cimabue in the history of painting in Italy, is due solely to the place he has in the "Lives of the Painters, &c.," by Vasari, whose work is the great text book on this subject, as far as relates to the revival of painting in Italy. He belonged to the Byzantine School of Painters. The pictures of his time were executed in *tempera* and have generally good grounds; there is still a large picture of the Madonna, by Cimabue, preserved in the Church at Santa Maria Novella at Florence; and there is another of the Madonna and Child in the Academy of Florence. Cimabue was still living in the year 1302. He was the master of Giotto, whose ability he discovered and cultivated.

Crane, Walter.—Born at Liverpool, Eng., in 1845. A member of the Committee of the Dudley Gallery. He has contributed to its exhibitions, as also to those of the Grosvenor Gallery, as well as the Paris Exposition of 1875. He is generally known by his very clever illustration of children's books, among others, "Cinderella," "Beauty and the Beast," "Goody Two Shoes," "Baby's Opera," "Mother Goose," etc.

Corot, Jean-Baptiste-Camille.—This eminent artist was born at Paris 1796-1875. He was twice decorated, first as chevalier, then as Commander of the Legion of Honor. His pictures are highly prized, commanding large prices. The "View of the Roman Forum," and "The Coliseum at Rome," he bequeathed to the Luxembourg. His "Dante and Virgil," and his "Landscape with Nymphs Bathing," are in the Museum of Fine Arts, Boston. It is said that upon an occasion when one of his pictures was so badly hung at the Salon that no one looked at it, he stood before it in the attitude of an admirer saying, "men are like flies, if one alights on a fly, it is not killed." The curse had the desired effect and the picture was afterward sold at auction for 12,000 francs, the purchaser being so pleased with his bargain that he gave a grand dinner in celebration of the event.

Claude, Claude Geles—Commonly called Claude Lorraine from the country of his birth. Was born in the year 1600. He became distinguished as a landscape painter. Died at Rome, 1682. The National Gallery, London, has some fine specimens of his paintings, and there is in the British Museum a fine collection of his drawings.

Dupre, Jules—Born at Nantes in 1812. Officer of the Legion of Honor. His pictures command high prices. At a sale in 1873 his "Environs of Southampton" brought £1680 sterling.

Delaroche, Hippolyte—Called "Paul." Born at Paris, 1797-1856. Officer of the Legion of Honor. Professor of painting at L'Ecole des Beaux-Arts. Pupil of Baron Gros. The largest work of this famous painter is the "Hemicycle," in the theatre of the Palace of the Beaux-Arts, Paris. It contains seventy-five life size figures, and occupied him four years, the finished study of which is in the Walters Gallery, Baltimore. "Lady Grey," and "Napoleon crossing the Alps," are among the most generally known of his works.

Diaz de la Pena, Narcisse-Virgile—Born in Bordeaux, 1807-1876. Chevalier of the Legion of Honor. In early life through the bite of an insect, one of his legs had to be amputated. He began his early artistic life in absolute poverty, but gathering a chance existence he worked his way until at length he carried his "Descent of the Gypsies," to a picture dealer, to whom he was in debt for the materials to paint it. It remained so long without a purchaser that the dealer ordered him to take it away. Just when all seemed lost a buyer presented himself, who gave 1500 francs for it instead of the 500 asked. This picture has always since been considered a *chef-d'oeuvre*. It was not until he made landscape his chief motive that the public discovered his real merits. In his flower pieces, although it might be impossible to say to what botanical family they belonged, the tone of color and the charm he gave them seemed an excuse for their existing just as he made them. He painted but few figure pictures and they are consequently highly prized.

Domenichino, or Dominico, Lamperti—This celebrated painter was born at Bologna in 1581. His genius was slow in development; he shunned all society, except occasionally to visit public theatres and walks in order the better to observe the play of the passions in the features of the people. After several years of severe study in Bologna, he went to Parma, where he painted works in fresco for Cardinals Borghese, Farnese and Aldobrandi, which were justly admired, but the distinguished reputation which he had acquired excited the jealousy of some of his contemporaries, who represented his very excellencies as defects. Lanfranco in particular, one of his most inveterate enemies, asserted that his "Communion of St. Jerome" was a plagiarism from the master picture by Agostino Carracci, this was proved to be untrue. His subsequent works were of such merit as to increase the malignity of his competitors. Disgusted with their cabals he left Rome for Bologna, where he remained until he was recalled by Pope Gregory XV, who appointed him principal painter and architect to the Pontifical Palace, but the persecutions of his enemies continued unabated and are said to have absolutely wearied out his life. He died, not without suspicion of being poisoned, in 1621.

Eastlake, Sir Charles Lock, R. A.—Born in 1793-1865. In 1809 he entered the school of the Royal Academy, afterwards studied in Paris. In 1815 he painted his first important picture, a life sized portrait of "Napoleon on the Bellerophon," which attracted much attention in England. After spending some time in study and sketching in Italy, Greece and the East, he returned to England exhibiting in the Royal Academy in 1823. He was elected associate in 1827, Academician in 1830, and President of the Royal Academy in 1850, when he was knighted by the Queen. From 1843 to '47 he was keeper of the National Gallery and in later years was one of its Trustees and Directors.

Flaxman, John, R. A.—An eminent English sculptor, was born at York, 1755. The occupation of his father, who sold plaster casts, gave him an opportunity of cultivating a taste for modeling, which he practised with such effect that in his twelfth year he gained the silver pallet of the Society of Arts for a model. Among his earliest efforts were designs for Wedgwood, which had a great share in elevating the general taste of the country. At fifteen years of age he became a student of the Royal Academy, of which he was made an Academician in 1800, and Professor of Sculpture in 1810. When his fame had become firmly established, he desired to be employed on some great national work, and proposed to make a statue of Britannia, one hundred feet in height, but the project failed to be carried into effect. Of his works there are four kinds, the religious, the poetic, the classic and the historical, in each, he has left specimens that entitle him to the very highest rank as an artist. His mind was essentially poetical, and his productions are imbued with the finest inspiration. Sir Thomas Lawrence said of Flaxman: "His solitude was made enjoyment to him by a fancy teeming with images of tenderness, purity and grandeur. His genius was strictly original and inventive."

Grant, Sir Frances, P. R. A.—Born in Scotland in 1801-1878. He first devoted himself to pictures of a sporting character, containing portraits of famous huntsmen and horses, which were very popular, many of them being engraved. Afterwards he became famous and was the accepted portrait painter of the upper circles of England. In 1841 he was elected an Associate, in 1857 an Academician, and in 1860 President of the Royal Academy, a position which he held until the time of his death. He succeeded Sir Charles Eastlake, and was knighted by the Queen upon his election.

Guido, Reno—Was born at Bologna in 1575-1642. He became one of the most distinguished pupils of the Carracci. Afterwards he formed a school. Though in the receipt of a princely income, from the enormous and constant demand for his pictures, he died in debt. Through his extravagant habits he became so embarrassed that he sold his time at so much per hour to the picture dealers, who on some occasions would stand by him—watch in hand—in order to see that he performed the stipulated amount of labor. Eight of his pictures are in the National Gallery, London.

Gibbons, Grinling—A celebrated carver in wood, was born at Rotterdam in 1648, and appears to have visited England in 1667. He was introduced to King Charles II, and also to Sir Christopher Wren, who employed him extensively in the decoration of St. Pauls. He received a place in the Board of Works and was much employed at Windsor. In 1714 he was appointed master carver in wood to George I, with a salary of eighteen pence a day. He died in London, 1721.

Gerome, Jean Leon—Born at Vesoul, 1814. Member of the Institute of France, Commander of the Legion of Honor and Chevalier of the Order of *L'Aigle Rouge*, and the recipient of many medals. In 1841 he entered the Atelier of Delacroix and at the same time followed the course of l'Ecole des Beaux-Arts. He made his debut at the Salon in 1847 with "A Combat of Cocks," for which he received a medal, and which is now in the Luxembourg. His works are very numerous and command high prices. At the Morgan sale "Tulip Folly" sold for \$80,000.

Gainsborough, Thomas, R. A.—Was born in Suffolk, 1727. Pupil of Hayman. In Bath he practiced both portrait painting and landscape, with great success. Removed to London in 1774, where he was soon accounted the rival both of Sir Joshua Reynolds and Wilson. He was one of the original members of the Royal Academy. He died in London in 1788.

Georgione The name by which Giorgio Barbarelli is commonly known, was born near Castelfrance, in 1477, and was the fellow pupil of Titian and Giovanni Bellini at Venice. He became a great colorist, and his pictures are further distinguished for objective truth of representation and effective light and shade. His pictures are very scarce; they consist chiefly of portraits. He died at Venice in 1511, at the early age of thirty-three.

Heilbuth, Ferdinand—A distinguished German painter, was born at Hamburg. Received his artistic education in Paris. In 1871 exhibited in the Royal Academy, London, also in Berlin, Paris and Glasgow.

Hill, David Octavius—Born in Perth, 1802-1870. He studied in Edinburgh. In 1806 he completed his great work, "The Disruption of the Scottish Church," a picture of large size, containing the portraits of nearly five hundred clergymen. It is now in the hall of the Free Presbytery of Edinburgh. He was elected a member of the Royal Scottish Academy at an early age, and was its secretary for over forty years. He was instrumental in the organization of the Fine Art Association of Scotland, and in the erection of the present National Gallery in Edinburgh.

Hunt, William Holman—Born in London in 1827. Received his art education in the Schools of the Royal Academy. His picture "Christ discovered in the Temple," was sold in England for £5,000. One of his latest works is "The Flight into Egypt," upon which he spent several years of labor and study.

Jopling, Mrs. Louisa—Born in Manchester in 1843. Studied in Paris. Exhibiting frequently at the Royal Academy, the Dudley and Grosvenor Galleries and elsewhere in England. Her "Five O'clock Tea" exhibited at the Royal Academy in 1874—attracted much attention.

Kaufman, Angelica—A French lady remarkable for her talents in painting and music. Born, 1741; died, 1807.

Leslie, George D., R. A.—Born in 1835. Entered the Schools of the Royal Academy in 1854. In 1867 he was elected an Associate, and in 1877 an Academician of the Royal Academy.

Lawrence, Sir Thomas P., R. A.—Was born at Bristol 1769. He obtained an early reputation at Bath as a portrait painter in crayons, and as early as 1787 established himself in London as a portrait painter in oils, where in four years afterwards (1791) he was elected an Associate and in 1795 an Academician of the Royal Academy. He had previously succeeded Sir Joshua Reynolds as painter to the king. He was knighted by the Prince Regent in 1815, and in 1820 succeeded West as President of the Royal Academy. Since the days of Vandyke his career as a portrait painter was unrivalled. His works embraced the rank, fashion and intelligence which distinguished the times in which he lived, including most of the crowned heads of Europe. The Royal Family, the nobility and gentry, distinguished men of letters and statesmen, actors and actresses all sat for their portraits to Lawrence. He died in London the 7th of January, 1830.

Leighton, Sir Frederick, P. R. A.—Born at Scarborough, 1830. Member of the Academy of Florence. Corresponding member of the Institute of France. When a lad studied drawing in Rome; Student of the Royal Academy of Berlin in 1845, and later in Florence, Brussels, Paris, Frankfurt and Rome. He first exhibited in England, "Cimabue's Madonna carried through the streets of Florence," which attracted great attention in

London and was purchased by the Queen. In 1865 he was elected Associate of the Royal Academy and in 1869 an Academician. In 1878 he was elected President of the Royal Academy and has been knighted by the Queen.

Moore, Albert—Born in York. Studied in the Langham classes in London, and has practiced his profession in the English metropolis for some years. His speciality is the human figure, treated in a decorative style, and is said to be nearer the spirit of the Greek than any other existing English artist. He contributes to the exhibitions of the Royal Academy and Grosvenor Gallery etc.

Ordway, Alfred—A resident of Boston, originator of the Boston Art Club, established in 1854, was its first secretary and treasurer. Its president in 1859 and corresponding secretary in 1866. He has been a regular contributor to its exhibitions. His pictures are mostly in the hands of collectors.

Potter, Paul—A celebrated Dutch painter, was born at Enkhuyson in 1625, settled at the Hague; painting cattle and landscapes, was particularly successful in the former, the latter being designed merely to afford an opportunity for exhibiting animals in different attitudes and circumstances. His coloring is uncommonly brilliant, and for fidelity to nature he is unexcelled; his pictures are consequently held in the highest estimation. He died 1654.

Phidias—A Greek sculptor, and the most celebrated artist of antiquity, was born at Athens about 400 B. C. He became the ornament of the age of Pericles, who appointed him Superintendent of Public Works. It was during the reign of this great statesman, that he executed the colossal statues of Minerva placed in the Temple, and the great sitting colossus at Olympia. This (one of the seven wonders of the ancient world) and the extensive sculptures of the Parthenon now in England, brought from Athens by Lord Elgin in 1803, and purchased by the British government in 1816, show the refined grandeur of the great sculptor especially exemplified in the Elgin marbles which are considered to embrace all the several beauties of the athlete combined in the individual, yet so modified as altogether to obviate the sense of any special individuality, leaving only the impression of the perfect human form, as in the Farnese Hercules, which is considered the type of muscular strength. Under a false accusation he was cast into prison, where he died 432 B. C.

Praxiteles—A very famous Greek sculptor who lived 330 years before Christ, during the reign of Alexander the Great. All the ancient writers mention his statues with high commendation. The inhabitants of the Isle of Cos requested of Praxiteles a statue of Venus; he consequently made two of exquisite workmanship, one naked and the other covered with drapery, giving them their choice. Although the former was esteemed the most beautiful, the inhabitants gave the preference to the latter, from a conviction that no motive whatever could justify introducing into their city any statues or paintings of a character likely to inflame the passions of young people and lead them to immorality and vice.

Rossetti, Gabriel Charles Dante—Born in 1828-1882. His "Girlhood of the Virgin," exhibited in London in 1849 first attracted attention to him as an artist in colors. It appeared simultaneously with Millais' "Isabella" and Holman Hunt's "Rienzi," and introduced with them what is known as the pre-Raphaelite School of England. He is also known as a writer and a poet.

Ruskin, John—Born in London 1819. He studied art under Fielding and J. D. Harding, attaining no ordinary proficiency as a draftsman, but never becoming a professional artist. He is, however, well known throughout the English speaking world as an art critic, and a brilliant and prolific, as well as original, writer upon art subjects. His drawings are seldom seen by the public, but if the world is not familiar with the work of his pencil, the work of his pen has made him a power where ever art is known.

Rousseau, Theodore Born at Paris 1812-1867. Chevalier of the Legion of Honor. Pupil of Guillon Lethiere, a landscape painter, made his debut in 1834. At a sale in 1873 his pictures, "Watercourse at Sologne," sold for £1,000, and the "Hour-Frost," for £2,400; and at the Morgan sale his "Twilight" sold for \$15,000.

Stanhope, R. Spencer An English artist belonging to the pre-Raphaelite school. He first exhibited in the Royal Academy about 1860. The more important of his later works have appeared in the Grosvenor Gallery. Among them "Eve Tempted," "Love and the Maiden," "On the Bank of the Styx," "Cupid and Psyche," &c.

Sacchi. Three Italian artists: Andrea, a distinguished portrait painter of Rome, 1660-1661; Carlo, a painter and engraver of Pavia, 1616-1705; Piero Francesco, renowned for his perspective, flourished at Pavia about 1460-1526.

Tissot, James—Born at Nantes. He has resided so long in England that he has in effect become a man of that country. His picture of the "Meeting of Faust and Marguerite," (1861) is in the Luxembourg. He has exhibited at the Salon, and at the Royal Academy Exhibitions.

Turnbull, John—An officer in the American Army, and an aid to General Washington. Having quit that profession went to Europe and studied painting under West. He soon became proficient in the Art. Died in 1843.

Watts, George F., R. A.—This eminent artist was born in London in 1818. Absolutely self-taught, for although he entered the school of the Royal Academy for the purpose of learning drawing, he remained there but a few weeks, preferring to rely upon his genius and observations, which he afterward did in the pursuit of his artistic tastes. He excels in portraiture and ideal groups, and is considered the foremost painter of the nude now in England. His works are very numerous, and are seldom seen outside of his own gallery at Little Holland House, which is open to the public every Saturday and Sunday afternoons. He has, however, on several occasions been persuaded to lend them, and they have been seen *en bloc* at the Grosvenor Gallery at Cardiff, at Birmingham and at New York. Of his works Mr. Watts intends to present "Love and Death," to America; "Cain," to the Royal Academy to join a companion picture of same title, which he deposited there as his diploma work, and "Time, Death and Judgment," to the National Art Gallery of Canada. The other pictures which partake of the imaginative character, which point a moral either by means of allegory, symbol or otherwise, which appeal to the beholder's intellect, and which, so to speak, form Mr. Watts's series of great moral essays, he will leave to the British nation. A noble and patriotic bequest, worthy of the man for whom worldly rank had no attraction, and whose object in life appears to have been to ennoble and elevate in his country the end and aim of art.

BIOGRAPHICAL.

The following may be interesting to the younger members of the Owens Art School.

Apelles, the most celebrated painter of antiquity, was born about 365 B. C. at the Island of Cos. When already an accomplished master, apparently, he entered as a pupil in the celebrated school of Pamphilus at Sicyon, and paid the enormous school fee, a talent in gold, purely for the sake of the reputation enjoyed by its pupils. The most celebrated of his works was the Venus Anadyomene, or Venus rising out of the ocean, which became in after years such a favorite picture among the Romans that Ovid paid it the extraordinary compliment of saying that but for this picture, Venus would still have remained buried beneath the sea. The picture was painted for the people of Cos, where it remained until removed three centuries afterwards by the Emperor Augustus to Rome, who took it in lieu of one hundred talents tribute. Other celebrated works were King Antigonos on horseback; a portrait of Campaspe, a beautiful slave and favorite of Alexander the Great, who presented her to the painter in reward for the picture he had made of her; several portraits of Phillip of Macedon and of Alexander, for one of these, representing the King as Jupiter hurling his thunderbolts, Alexander is said to have presented Apelles with a sum equal to fifty thousand pounds sterling. A figure of Fortune, seated; a naked Hero; a back view of Hercules; a clothed figure of one of the Graces; Clitus preparing for battle, mounted on his charger and receiving his helmet from his armor-bearer; Antigonos in armour walking by the side of his horse; Archelaus with his wife and daughter, and the two following works, the only two pictures by Apelles recorded, which appear to have contained a considerable number of figures, Diana surrounded by her nymphs, in which it was considered he surpassed the lines of Homer from which he took the subject; and the procession of the high priest of Diana at Ephesus. He left writings on art, but they have not been preserved. The date of his death is unknown. Apelles was so famous for drawing fine lines, that Protogenes discovered by a single line that Apelles had been at his house. Apelles sailed for Rhodes to see Protogenes, who was from home when he called, instead of leaving his name, he took up a pencil and drew a line of great delicacy upon a large canvas which was fitted in a frame ready for painting. On the return of Protogenes, he was informed of the visit, and upon contemplating the fine stroke of the line immediately pronounced it the work of Apelles; thereupon Protogenes drew a finer line of another color, and going away ordered the attendants to show that line to Apelles if he came again. Apelles returned and saw the line; when in a color different from either of the former he drew some lines so exquisitely delicate that it was utterly impossible for finer strokes to be made. Protogenes on seeing them confessed the superiority of Apelles, and flew to the harbor in search of him, resolving to leave the canvas with the lines on it for the astonishment of future artists.

Achenbach, Andreas—Born at Hesse Cassel, 1815. Knight of the Order of Leopold, member of the Academies of Berlin, Amsterdam and Antwerp, Chevalier of the Legion of Honor, Medals of Prussia and Belgium. The wild seas of the north, the valleys and mountains of Bavaria and the Tyrol, the classic Campagna, and the coast of Capri and Sicily, have all been pictured by him.

Allan, Sir William, R. A.—Born at Edinburgh 1782-1860. Elected member of the Royal Academy in 1835. President of the Royal Scottish Academy in 1838. Succeeded Wilkie as "Limner to the Queen for Scotland," in 1841, and was knighted in 1842. He was master of the Academy for many years, and numbered among his pupils some of the most prominent Scottish artists of the present day.

Allston, Washington, A. R. A. Born in South Carolina 1779-1843. Graduated at Harvard College 1800. Entered the schools of the Royal Academy soon after and became a regular contributor to its exhibitions, and was elected an Associate in 1818. He opened a studio in Boston and spent the remainder of his life in his native country.

Ansdell, Richard, R. A.—Born in Liverpool 1815. First exhibited in the Royal Academy in 1840, made an Associate in 1861, and an Academician in 1870. He is specially known as a painter of animals in the well known style of Sir Edwin Landseer.

Armand-Dumaresq, Charles Edouard—Born at Paris 1826. Chevalier of the Legion of Honor. Pupil of Couture. In 1875 he exhibited "The Surrender of Yorktown, 1781," and in 1876, "The Signing of the Declaration of Independence of the United States of America, 1776."

Armitage, Edward, R. A.—Born in London 1817. Pupil of Delaroche, whom he assisted in the decoration of the Paris School of Fine Arts. He painted "Inkerman" and "Balaklava," the result of a visit to the Crimea during the Russian war. He was elected an Associate in 1867 and a Royal Academician in 1874.

Audubon, John James—Born 1782-1851. Went to Paris in 1795, studied under David. In 1798 he settled in Philadelphia, and in 1810 began his bird-sketching expeditions. In 1826 he went to Europe, and shortly after began the issue of his great work "The Birds of America," which was completed in 1839, in eighty-seven parts, containing 448 plates and colored from his own drawings.

Bernhardt, Sarah—In 1869 this remarkable actress and artist while in a studio viewing a bust being modelled, made her criticisms which being so correct induced the artist to advise her to become a professional sculptor. She consequently took a studio in Paris executing several pieces which were exhibited in the Salon. Her "After the Tempest" is pronounced a work of wonderful effect. She also paints creditably.

Bierstadt, Albert, N. A.—Chevalier of the Legion of Honor. Born in Dusseldorf 1829. Taken to America when an infant. He displayed, as a lad, a decided taste for art. In 1853 he went to Dusseldorf and studied there in the Academy, and afterwards in Rome. In 1860 he was made a member of the National Academy of Design. Among his most famous works are the "Rocky Mountains, Lander's Peak," (6 by 10 feet), sold for \$25,000. "Storm in the Rocky Mountains, Mount Rosalie," (12 by 7 feet), valued at \$35,000. "Estes Park, Colorado," passed to the owner (Earl of Dunraven) for \$15,000.

Bonheur, Marie Rosa—Born at Bordeaux 1822. Member of the Institute of Antwerp and of the Legion of Honor, pupil of her father, Raymond Bonheur, who died in 1853. Hamerton calls Rosa Bonheur "the most accomplished female painter who ever lived," she is a pure and generous woman as well, and cannot be too much admired. It is scarcely more unusual to find talent like hers than to find a woman who can preserve her good name and enjoy the absolute freedom from conventionalities necessary to such an artistic career. Her "Horse Fair" and other pictures are admired by all the world. He further says, "I have seen works of hers which according to the prices given must have paid her a hundred pounds for each day's labor."

Bonnat, Leon-Joseph-Florentine—Born at Bayonne 1833. Officer of the Legion of Honor. He first painted small cabinet *genre* pictures which were highly esteemed, later he became an historical painter. In 1865 he exhibited "Antigone leading the Blind (Edipus)." In 1874 he executed "Christ on the Cross," a commission for the Palais de Justice, one of his best pictures.

Bosboom, Johannes—Born at the Hague 1817. Knight of the Order of the Lion (Netherlands), of the Crown of Oak, and of the Order of Leopold. His pictures are views of towns and interiors. His "Large Protestant Church at Amsterdam," was purchased by the King of Bavaria.

Bacon, Henry—Born at Haverhill, Mass., in 1839. Disabled by wounds while serving in the American Civil War, he went to Paris to study art, entering l'Ecole des Beaux-Arts in 1864, and also becoming a pupil under Cabanel, and afterwards under Edouard Frère at Ecouen. His professional life has generally been spent in Paris, where he still resides. "Boston Boys," a picture based on the episode of the Boston Boys' petition to General Gage, is one of this painter's most important works.

Bartholdi, Frederick Auguste—Born at Colmar, France, 1833. Chevalier of the Legion of Honor, Pupil of Ary Scheffer. His first work was a bas-relief of Francesca da Rimini, executed in 1862. His grand monument now in New York has given him a world-wide reputation.

Bastien, Lepage Jules—Born at Danvillers (France) 1850. Pupil of Cabanel, Chevalier of the Legion of Honor. His picture "Joan of Arc" is now in the Boston Art Museum. Died 1885.

Bellows, Albert F., N. A.—Born at Milford, Mass., 1830-1883. He studied in Paris and in the Royal Academy of Antwerp. He had a studio in New York for some years, he was elected an Associate of the National Academy in 1859, Academician in 1861. In 1863 was elected an honorary member of the Royal Belgian Society of Water Colorists, an honor which requires a unanimous vote of the members of the institution, and which is rarely bestowed upon foreigners. His early works were of a *genre* character, including "The First Pair of Boots," "The Sorrows of Boyhood." Latterly mostly landscapes.

Bouguereau, William Adolphe—Born at La Rochelle, France, 1825. Member of the Institute and Officer of the Legion of Honor. He was first placed in a business house, but obtained liberty to attend the drawing school of M. Alaux. His fellow pupils who all aimed to be professional artists, felt a contempt for Bouguereau on account of his business occupations. Thus, when at the end of the year he took the prize for which all had striven, the excitement was so great that a riot occurred, and the pupils made a formal protest against his receiving it, but without effect. It was then that he determined to become a professional painter. He went to Paris and entered the studio of Picot, and later l'Ecole des Beaux-Arts, where his progress was rapid. He gained the grand prize in 1850 and went to Rome. His fame became established in 1854, when his picture "The Body of St. Cecilia borne to the Catacombs" was exhibited; it is now in the Luxembourg. His works are

numerous and command large prices. At the Johnston sale "Blowing Bubbles" (10 by 8 inches) sold for \$1,225, and "On the Way to the Bath" (39 by 30 inches) brought \$6,000. His "Vierge Consolatrice" was bought by the Government and will doubtless find a home in the Louvre.

Breton, Jules Adolphe—Born in France 1827. Pupil of Drolling and of Devigne, Officer of the Legion of Honor. Hammerton says of his "Bénédiction des Bies," exhibited 1857 and now in the Luxembourg, "It is the work of a true poet and a true painter, technically a work of singular importance in modern art, for its almost perfect interpretation of sunshine." His pictures sell for large prices, the latest example being "The Communists," which brought \$45,000 at the Morgan sale.

Bridgeman, Frederick A., N. A.—Born in Alabama, 1847. His artistic career was commenced in the schools of Brooklyn. In 1866 he went to Paris and became a pupil of Gerome. He afterwards travelled professionally in the Pyrenees, Algiers, Egypt, Nubia, etc., returning to Paris about 1874, where he now resides. The most of his pictures partake of the character of those countries and are very numerous. In 1877 he exhibited "The Funeral of the Mummy," for which he received a third class medal and the decoration of the Legion of Honor, and in which he is said (by Lucy Hooper) to have approached the highest qualities of his master Gerome.

Brown, I. G., N. A.—Born in England in 1831. Studied in the Royal Scottish Academy. His professional life has been spent mostly in New York, where he has held several of the highest offices in the art associations of that city. His subjects are mostly derived from the homely incidents of every day life. Among them are "His First Cigar," "Trudging in the Snow," "Fresh Water Sailor," "The Swing," "The Passing Show," etc.

Brown, George L.—Born in Boston. He spent several years professionally in Florence. Returned to Boston in 1860 where he has since resided. His works are very numerous. "The Crown of New England" was purchased by the Prince of Wales, and the "Bay of New York" was presented to the same Royal personage by a few New York merchants. His "Sunset Genoa" is said by the *Art Journal* to be "one of those gorgeous, idealized, hazy Italian scenes for which this artist is so much noted in the vein of Turner."

Brunelleschi, Filippo—One of the earliest and most celebrated Italian architects of the Revival; was born at Florence in 1377. He was also a sculptor of great eminence. He joined the competition in 1401 for the execution of the bronze gates of the Baptistery of St. John at Florence, but both he and his celebrated contemporary, Donatello, admitted they were surpassed by Ghiberti, who gained the commission, though he was then but a mere youth. After visiting Rome and studying the Pantheon, Brunelleschi undertook his great work, the dome of Santa Maria del Fiore or Cathedral of Florence. On first producing his plans he was pronounced mad by the congress of architects assembled, but eventually he was appointed sole architect of the Cathedral. This dome, constructed of masonry, is the largest in the world, it being some feet wider than St. Peter's at Rome.

Bartolini, Lorenzo—Born in Tuscany, 1770-1850. Correspondent of the Institute of France; Knight of the Legion of Honor; Professor of sculpture in the Academy of Florence and member of twenty academies. He first commenced as a cutter of alabaster at which employment he worked in Paris, at same time studying in the academy, where he soon gained a prize for his bas-relief "Clobi and Bitone," which brought him into notice. He executed one of the bas-reliefs of the column Vendôme. He is considered second only to Canova in his own country, and has been called the "Prince of Modern Sculptors."

Cabanel, Alexandre—Born at Montpellier, France, 1823. Member of the Institute. Professor in l'Ecole des Beaux-Arts and Commander of the Legion of Honor, Medals of Honor and pupil of Pilet. His picture "The Agony of Christ," exhibited in 1844 brought him into notice. His "Thamar," "Death of Francesca da Rimini" and Paolo Malatesta," and "The Glorification of St. Louis," are in the Luxembourg and his "Death of Moses," is in the Corcoran Gallery at Washington.

Calame, Alexandre—Born at Vevey, Switzerland, 1810-1864. Member of the Academies of St. Petersburg and Brussels. Chevalier of the Legion of Honor. Pupil of Diday. His pictures of wild mountain scenery are remarkable both in drawing and color. Some writers have likened the poetic view in his works to that of Corot. In the Walters Gallery, Baltimore, there is a large picture of Alpine scenery by this artist.

Calderon, Philip H., R. A.—Born in France, 1833. Began the study of art in London in 1850. Exhibited in the Royal Academy in 1857, was made an Associate in 1860 and an Academician in 1871. Among his works are "Broken Vows," "The Gaiety's Daughter," "Never more," "Day of the Massacre of St. Bartholomew," "Half Hours with the Best Authors."

Canova, Antonio, one of the most celebrated sculptors of modern times, was born 1st November, 1757, at Treviso (Venetian Alps.) His early years were passed in the study of sculpture in the workshop of his grandfather. His first important work was a group of the subject *Orpheus and Eurydice*. The first figure, representing Eurydice in flames and smoke in the act of leaving the infernal realms was executed when he was only sixteen years of age. The most celebrated work of his novitiate was *Dedalus and Icarus*; and the work which first established his fame at Rome was *Theseus Vanquishing the Minotaur*, Theseus being represented as seated in the lifeless body of the monster. This was followed by the great monuments to Popes Clement XIII and

XIV and Pius VI, which raised his reputation above that of all his contemporaries. The monument of Clement XIII is that in St. Peters of which the celebrated reposing lions form a part. Canova's works are extremely numerous and are generally beautiful, combining nature with classic beauty and proportion. In the Academy at Venice there is a noble collection of casts after his works which fully show his extraordinary ability and industry. Hercules in the tunic of Deianira hurling Lichas into the sea from the rock is a most imposing group. His celebrated Venus is in the Pitti Palace at Florence. The Three Graces are in England. He died in 1822.

Couture, Thomas—Born in France 1815-1879, Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. His "Troubadour," painted in 1844, sold for 55,000 francs. The Boston Art Museum possesses a sketch by this artist, "Two Volunteers of the French Revolution," presented to the institution by several ladies. It is a fine work and esteemed one of the gems of the collection.

Cruikshank, George—Born in London 1792-1878. He received no instruction in art. His first work was a series of political caricatures, many of them relating to the trial of Queen Caroline in 1820 and '21. His illustrations of Pierce Egan's "Life in London," and Grimm's "Fairy Tales," a few years later first brought him decided popular recognition. The amount of work of this kind which he did is enormous, among the best known are Dickens' "Sketches by Boz," and Oliver Twist, "The Tower of London," "Waverley Novels," etc. Oils, he exhibited at the British Institute and Royal Academy, among others "Titania and Bottom," "Merry Wives of Windsor," "Tam O'Shanter," "Cinderella." His "Worship of Bacchus," is in the British National Gallery. Thackeray writing of Cruikshank says, "He has told a thousand truths, in as many strange and fantastic ways; he has given a thousand new and pleasant thoughts to millions of people; he has never used his wit dishonestly; he has never, in the exuberance of his frolicsome humor caused a single or guilty blush."

Courbet, Gustave—Born in France 1819-1877. Medals in 1849, 1857 and 1861. He refused the Cross of the Legion of Honor, after he had accepted that of the Order of St. Michael from the King of Bavaria. He studied a little under Stuben and Hesse, but more by himself. He affected the Flemish, Florentine and Venetian schools, and acquired exaggerated eccentricities, which added to those of his nature, made him fancy that he could establish a new school of art. The fundamental idea he called "realism," maintaining that art should represent things exactly as they appeared, and that any idealism or search for the beautiful was a gross error. He chose models from the ugliest and most vulgar types about him, and his pictures were repugnant to all artistic sentiment. He made some converts and was considered by them to be the chief of the realistic school. His best works are landscapes, one of them, "Deer in the Forest of Fontainebleau." His better pictures are much appreciated by connoisseurs and command high prices. Politically he was a Communist, and in 1871 caused the destruction of the Column Vendôme, for which he was afterwards tried and sentenced to six months imprisonment and a fine.

Church, Frederick E., N. A.—Born at Hartford, Connecticut, 1826, went to South America in 1853 and 1857 for the purpose of sketching, afterwards to the Labrador for the purpose of his "Icebergs." In 1868 he visited Europe, going to Palestine and Greece, painting "The Parthenon," "Jerusalem," and other important pictures. His "Heart of the Andes" sold for \$10,000, and his "Niagara," now in the Corcoran Gallery, Washington, and probably the best known of his works, was purchased at the John Taylor Johnston sale for \$12,500.

Constant, Benjamin—Born at Paris 1845. Medals in 1875 and 1876. Pupil of Cabanel. In 1860 his "Hamlet" was bought by the French Government. Subsequently he visited Spain, Morocco, &c. In 1875 he exhibited "Thirst—Prisoners of Morocco," a picture described as "a white waste beneath the pitiless glare of an African sun. A slender rivulet of water crosses the sands in the foreground. An Arab horseman pauses there to let his prisoners, three half-naked Moors, drink from this scanty rivulet. In their eagerness they have fallen prostrate to the ground, one man laps up the water with frenzied haste, another has plunged his face in it, a third fills his bottle, while their captor looks on impassive, another Arab, crouching in the background, with his rifle across his knees, watches the movements of his prisoners."

Decamps, Alex. Gabriel—Born at Paris, 1803-1860. Pupil of Pujol. Officer of the Legion of Honor. Painter of Landscape, animals and genre subjects. His works are very numerous and command high prices. Some of them as follows: "The Turkish Patrol, Smyrna," (29x36 inches) \$8,350; "Going out from school—Turkish," (water color) 34,000 francs; "The Ass and the Wise Dogs," sold by the artist for 4,000 was re-sold for 27,000 francs. He was thrown from his horse and killed while hunting in the forest of Fontainebleau in the year 1860.

DeCeck, Xavier—Born at Ghent (Belgium.) Distinguished as an animal and landscape painter. Medal at Paris, 1857.

DeCeck, Caesar—Born at Ghent. A painter of landscapes. Medals at Paris, 1807 and '09.

DeHaas, Wm. F.—Born at Rotterdam, 1830-1880. Pupil of Boshoom at the Hague. Left Holland in 1854 and settled in New York giving his attention to the painting of coast scenery. Among his works may be mentioned, "Fishing Boats off Mount Desert," "Lower Harbor of Halifax, N. S.," "Evening at Halifax."

DeHaas, M. F. H., N. A.—Born at Rotterdam, 1832. Studied at the Hague. In 1857 he received the

appointment of artist to the Dutch Navy. In 1859 he settled in New York and was elected an Academician of the National Academy, and was also one of the original members of the American Society of Painters in Water Colors. In 1867 he exhibited his "Farragut's Fleet passing the Forts below New Orleans."

DeHaas, I. H. L., of Brussels. Chevalier of the Legion of Honor. The *Art Journal*, referring to his "Sea Coast of Picardy," exhibited in the British Institution in 1876, says: "We find the place of honor at the left of the gallery nobly filled by I. H. L. DeHaas, one of the greatest of living animal painters. A group of well-fed cattle, splendidly drawn and modelled, is resting at summer noon, under the watchful eye of a peasant girl, on pastures which run down to the shore. The fidelity with which the breed of cattle is represented, the local truthfulness of the scene, and the solidity with which the whole is painted must call forth the admiration of every one."

Dore, L. C. Paul Gustave—Born at Strasburg 1833-1883, Chevalier of the Legion of Honor. He went to Paris in 1845, and finished his studies at the Lycee Charlemagne. His works are exceedingly numerous. Besides his larger works, the number of his sketches and fantastic drawings are immense. He has made a multitude of illustrations for journals, etc. His plates for the work of Rabelais, the legend of the Wandering Jew, the Bible, Don Quixote, the Inferno of Dante, poems of Tennyson, etc., have made him a world wide fame. In later years he gave his attention to painting and sculpture. The Dore Gallery collection, London, contains many of his most noted paintings. Jarvis in "Art Thoughts" says of Dore, "It is hazardous to undertake to analyze the gift of a man who only thirty-two years of age has made nearly fifty thousand designs and won universal fame, who is cosmopolitan in his choice of subjects, as familiar with the great writers of England, Germany, Italy, and Spain, as with his own, and finally laid the whole Orient under contribution by illustrating anew for the Nineteenth Century the Bible. . . . If the predominant trait of Delacroix was physical force, that of Dore is fiendish horror, that which devils most enjoy, he most heartily depicts. Added to this is a fecundity of invention and a darksome flow of creative invention which places him the foremost of his kind. . . . If the devil has ever created such an office as Designer-in-Chief to Hell, it is now filled by Dore."

Doughty, Thomas—Born in Philadelphia 1793-1856. Spent his youth in mercantile pursuits, painting in his leisure moments without a master, gradually developing a talent for art, which he adopted as a profession about 1820. He worked in London and Paris as well as in the United States and his landscapes during his life were very popular and are still prized.

Escosura, Ignace de Leony—Born in the Asturias, Commander of the Order of Isabella the Catholic. Chevalier of the Orders of Charles III of Spain and of Christ of Portugal. Pupil of Gerome in Paris. His pictures are interiors with groups, representing the scenes of older times. At the Johnston sale, New York, 1876, His "The Quarrel of the Pets," (7 by 9 inches) brought \$1,000.

Faed, Thomas, R. A.—Born in Scotland 1826. Studied in the School of Design, Edinburgh, under Sir William Allan. Was made an Associate of the Royal Scottish Academy in 1849, when he exhibited his "Scott and his Literary Friends at Abbotsford." He went to London in 1852, and in 1855 exhibited in the Royal Academy his "Mitherless Bairn," the first of his pictures of homely rural life that brought him into prominence and perhaps the best and most touching of all his works. In 1866 he exhibited "Ere Care Begins," (his diploma picture) and was elected an Academician. Many of his pictures have been engraved. At the Morgan sale his painting "In Doubt," was sold for \$2,000.

Fortuny, Mariano—Born near Barcelona, 1838-1874, Chevalier of the Order of Charles III. At twenty years of age took the *prix de Rome*. He was placed on the staff of General Prim, whom he accompanied to Morocco, where he did much sketching. The war ended he went to Rome where he executed several works, then to Madrid to study the Spanish masters, and there painted his "Mariposa," and "Fantasy of Morocco." Returning to Rome, his reputation had become so great that he was unable to execute all the orders which he received. His works are very numerous and fetch large prices. "A Mandolin Player," water-color, (10 by 14 inches) sold for \$680, "A Hall Porter," pen and ink, (7 by 5) brought \$355, "St. Gerome," after Ribera, water-color (7 by 5) \$160, "A Study of an Arab," India ink, (11 by 7) brought \$335, and in Paris "The Prayer" was bought by Baron Rothschild for 16,000 francs. At the Morgan sale his picture "The Rare Vase," sold for \$7,100.

Foster, Birket—Born in 1825. Apprenticed to an English wood engraver. He devoted himself to that particular branch of art for some years, furnishing illustration for Longfellow's "Evangeline," his first important work in 1850; later he engraved the plates for the Ancient Mariner, Pleasures of Hope, Poets of the Nineteenth Century, and other fine editions of standard works. About 1860 he turned his attention to drawing in water colors. He exhibited in the Royal Academy, was elected an associate of the Society of Painters in Water Colors in 1859, and a full member in 1862. His pleasant rural scenes of a homely character, devoted almost exclusively to the portrayal of child life, have been very popular and have been very extensively reproduced in chromo, photographs and engravings. Among the better known are "Nutting," "Little Anglers," "The Busy Bee," "Sailing the Boat," "Cows in the Pool," etc.

Foley, John H., R. A.—Born in Dublin 1818-1875. Studied in the schools of the Royal Dublin Society.

and became a student in the Royal Academy, London, 1834. First exhibited at the Royal Academy "The Death of Abel." Executed statues of Hampden for Parliament House, of Father Mathew for the City of Cork, of John Stuart Mill, Stonewall Jackson, Burk, Goldsmith, Lord Clyde, Grattan, Outram, &c. In ideal works, "Ito and Bacchus," "Caractacus," "The Muse of Painting," &c. His last and most important work was the figure of the Prince Consort in the Albert Memorial Hall, London, commissioned by the Queen, but not cast until after the sculptor's death.

Foley, Margaret E.—Born in New Hampshire, died 1877. Entirely self taught as a sculptor. She began by carving small figures in wood, and the modelling of busts in chalk. Later she found her way to Boston, where she cut portraits and ideal heads in cameo. She remained there seven years when she went to Rome, remaining there during the remainder of her professional life. She died at Menan, in the Austrian Tyrol, in 1877. Among her works are busts of Theodore Parker, Charles Sumner, "Cleopatra," and others, and statues of "Excelsior," "Jeremiah," &c.

Frith, William Powell—Born in Yorkshire, 1819. Member of the Royal Academies of London, Belgium, Stockholm and Vienna. Entered the school of the Royal Academy, London, 1837. Exhibited in the British Institution, 1839, and in the Royal Academy, 1840. Among his early works are, "An English Merry-Making One Hundred Years Ago," "Coming of Age," "The Parting between Leicester and the Countess Amy," "John Knox and Mary Queen of Scots," and others equally well known by the engravings of them. In 1845 he exhibited the "Village Pastor," and was made an Associate of the Royal Academy. In 1853 he was elected Academician. In 1858 "The Derby Day," now in the National Gallery, London, was exhibited. "The Railway Station" was exhibited in 1862, for it he received £9,000 (\$45,000); the purchaser, a picture dealer, re-sold it, with the subscription list to the engraving, for £10,000 (\$50,000). His "Marriage of the Prince of Wales," painted for the Queen, brought him £3,000 from Her Majesty, and £5,000 for the right of engraving. A few more of his many pictures may be mentioned: "Henry VIII and Anne Boleyn Deer Shooting," "The Love Letter," "Road to Ruin," "Beneath the Doge's Palace, Venice, in 1460," "Polly Peachum," "Nell Gwynn," "Sir Roger de Coverley and the Perverse Widow," &c.

Gibson, John, R. A.—Born in Wales, 1790-1866. Member of the Royal Academy, London, and of the academies of Rome, Turin, St. Petersburg, and Munich. He was an apprentice to a wood carver in Liverpool. After spending some time in London he went to Italy in 1820 and was a pupil of Canova and of Thorwaldsen. Returning to England he was made an associate of the Royal Academy in 1833, and a full member in 1836. "The Seasons," executed in 1810, and now in the possession of Mr. Gladstone, is one of his earliest works. Among others are "Mars and Venus," "Hero and Leander," "Psyche," "Hebe," "Sappho," "Proserpine," and statues of the Queen in Buckingham Palace, Sir Robert Peel at Westminster, &c.

Gifford, Sanford, R. N. A.—Landscape and marine painter, was born at Saratoga, 1823-1880. Studied in New York. In 1850 he visited Europe; returning to New York was made an associate of the National Academy of Designs, shortly after, and an Academician in 1854. In 1860 he made another European visit, sketching along the Rhine, in Italy, Switzerland, Egypt and the Nile. His "Fishing Boats Coming into the Harbor of Brindisi," sold at the Johnston sale in 1876 for \$1,575.

Gifford, R. Swain, N. A., was born in 1840. Opened a studio in Boston in 1864, removed to New York in 1866, elected an associate of the National Academy in 1867 and Academician in 1878. He has sketched in Oregon, California, England, France, Spain, Italy, Morocco, Egypt, Algiers and the Great Desert, and has executed characteristic pictures of the different countries which he visited. The *Art Journal* says, "R. Swain Gifford was one of the most original of our young American artists."

Grundman, Otto—Born at Dresden, 1848. Studied at the Academy of that city winning two medals, also studied at Antwerp and Paris. Was established at Dusseldorf in 1870 when he accepted an appointment as Director of the Art School of the Art Museum of Boston. His works have been exhibited in Germany and Belgium, and include many portraits and *genre* pictures of interiors with figures, taken from the life of the fishermen of the islands of the Zuyder Zee.

Ghiberti, Lorenzo—A celebrated Florentine sculptor and goldsmith, was born in 1331. He was a competitor on the occasion of completing the bronze gates of the Baptistery of St John at Florence. The centre gates opposite the west end of the Cathedral had been put up by Andrea Pisano about a century earlier. Although Ghiberti was but twenty-two years of age he obtained the commission, the contract being signed 22nd November 1403. The first set, representing the life of Christ was commenced 1403 and finished in 1424. The second, with histories from the Old Testament, was commenced the following year and completed in 1452. These great works caused a new epoch in ornamental work, being remarkable for their bold and accurate imitation in the details, for their skilful modelling of the figures, and masterly symmetrical grouping of the whole, on a scale of magnificence and technical completeness altogether unprecedented in modern art. During the forty-nine years Ghiberti was occupied in these complicated works he executed many others, monumental and ecclesiastical. He died at Florence in 1445.

Giotto Di Bondone, was born at Vespignano in 1270; he was a pupil of Cimabue, and appears to have owed the development of his extraordinary faculties almost wholly to that painter, who in one of his walks near Florence, saw Giotto, then a shepherd boy, sketching one of his flock, and showing so much talent, Cimabue persuaded the boy's parents to let him become a professional painter. Florence dates its preponderance in the history of Tuscan painting from the time of Giotto; his works mark the era of the first great epoch of the art in modern times, the rigid traditional forms of the Byzantine school were finally laid aside for nature; the beautiful supplanting the hideous as the fundamental element of the canons of art. Giotto was painter, sculptor, architect, and mosaic worker; he enriched many cities in Italy with his works, (chiefly in fresco) especially Florence, Rome, Naples, Padua, and Assisi. He died at Florence, 1336.

Haag, Carl—Born in Bavaria, 1820. Pupil of Reindel at Nurnberg, and of Cornelius at Munich. He travelled in Belgium, France, Italy, Egypt, Syria and England. In the latter country he became so enamored of water color painting, that he devotes himself to it and lives in London. He is a member of the Society of Painters in Water Colors. His landscapes with figures are very successful, especially those of Italian and Tyrolean scenery. At a sale in London in 1879 his "Bedouin's Devotion" (Water Color) sold for £735. "Evening Scene, Balmoral," belongs to Queen Victoria, and his "Head of an American," was purchased by Prince Albert.

Hamerton, Philip G.—Born in 1834. Began the study of art in 1853. Studied in Paris in 1855. He is better known as a writer than as a painter. He early turned his attention to etching and published in 1868 "Etching and Etchers," illustrated by original plates. He is founder and editor of the *Portfolio*, a valuable monthly art magazine, devoted particularly to etchings. Among his works are "The Painter's Camp," "Painting in France," "Contemporary French Painters," etc.

Hogarth, William, was born in London, 1697. In 1730 he set up as a portrait painter with considerable success, and commenced his remarkable series of satirical paintings reflecting on the social abuses of his time: "The Harlot's Progress," in 1734; the "Rake's Progress," in 1735; and the "Marriage à la mode," in 1745, now in the National Gallery, London. In 1753 he appeared as an author in his "Analysis of Beauty," written with the idea of fixing the fluctuating ideas of taste. In 1757 he was appointed serjeant painter to the King. He died in London, 26th October 1764 and was buried at Chiswick. Hogarth was a great painter as well as a great satirist.

Haseltine, William Stanley, N. A.—Born at Philadelphia, began the study of art in his native city under Weber, has lived for many years in Rome and Venice, devoting himself to landscapes, particularly Italian and Normandy scenes. Among his works are "Indian Rock, Nahant," "Castle Rock, Nahant," "A Calm Sea, Mentone," "Ruins of Roman Theatre, Sicily," "Natural Arch at Capri," etc.

Herkomer, Hubert, A. R. A.—Born in Waal, Bavaria, 1849. Grand Medal of Honor at the Paris Exposition of 1878. Member of the Liverpool Society of Painters in Water Colors, of the Brussels Institute of Water Colors and of the Royal Society of Water Color Painters at the Hague. In 1868, after a youthful life of adversity he sold his first picture in Southampton and exhibited two pictures in the Dudley Gallery. He then went to London. In 1870 his "Hoeling" was hung in the place of honor at the Dudley. About this time he became connected with the *Graphic*, in which many of his compositions have appeared, attracting much attention.

Hinkley, Thomas Hewes—Born at Milton, Mass., 1813, self-taught. He went to Europe in 1851 for the purpose of studying the works of Landseer and other English and Flemish masters. In 1858 he exhibited at the Royal Academy two pictures of dogs and game. He has never copied or imitated any other artist, believing nature to be the only true source of knowledge. His pictures are in galleries in all the principal cities of the United States.

Hosmer, Harriet—Born at Watertown, Mass., 1831. Early in life she displayed a taste for art and had a few lessons in modelling from an artist in Boston. In 1852 Miss Hosmer went to Europe with her father and her friend Miss Charlotte Cushman, becoming a pupil of Gibson in Rome. Among her works may be mentioned "Will o' the Wisp," "Sleeping Fawn," "Waking Fawn," "Zenobia," "The Pompeian Sentinel," "Statue of Marie Sophia, Queen of the Sicilies," etc. "Peatrice Cenci" is in the Public Library, St. Louis.

Inness, George, N. A.—Born in Newburg, N. Y., 1825. In 1846 he began landscape painting as a profession, and made several visits to Europe for the purpose of observation and study, remaining in Italy from 1871 to 1875. He was made National Academician in 1868. His studio is in New York.

Inness, George, Jr., occupying a studio with his father in New York, devotes himself to painting animal subjects, among which are "The Ford," "Patience," "At the Brook" and "The Pride of the Dairy."

Jacque, Charles Emile—Born at Paris 1813. Chevalier of the Legion of Honor. When seventeen years of age he studied with a geographical engraver. He is characterized as a rustic artist. His knowledge of sheep and poultry is simply perfect; he is called "le Raphael des Pourceaux," from his exact acquaintance with pigs. His pictures illustrative of life in Burgundy, are marvellous in their minute representations, not only of

the larger objects, but of details, of the utensils, implements, and all the picturesque peculiarities of that charming country. Many stories are told of his buying an old shepherd dog for a model, his giving a new wheelbarrow for an old, broken, weather-stained one, etc., to the astonishment of the peasantry at Barbizon, where he built a little house and a large studio in order to indulge his love for all that the word rustic can suggest. A catalogue was made of his engravings numbering four hundred and twenty. His earlier pictures, like his etchings, were small, but he has painted larger ones; "A Landscape with a flock of Sheep," is at the Luxembourg. He is a book illustrator, and by his contributions to "Charivari" has shown himself a good caricaturist.

Jones, Owen—Born in Wales, 1809-1874. He was one of the Superintending Architects of the Crystal Palace at Sydenham, erected in 1851, devoting himself particularly to its decoration, and in 1873 he received a medal for designs furnished for the exposition building at Vienna. He was well known as a writer on subjects connected with his profession.

Koekkoek, Bernard C.—Born at Middelbourg 1803-1863, Chevalier of the Order of the Lion (Netherlands) and of the order of Leopold (Belgium). Medals at Paris, Amsterdam and the Hague. The landscapes of this painter are much esteemed. At the Johnston sale, New York, 1876, his "Scenery on the Upper Rhine," (32 by 42) sold for \$2,800, "A Winter Scene in Holland" brought \$1500. His "Interior of a Wood," sold in 1874 for £1,080 sterling.

Lance, George—Born in 1802-1864. Pupil of Haydon and of the school of the Royal Academy. He was a very successful painter of still-life, his works being in the possession of many noble families of England. He executed a few historical and figure pieces, but was especially famous for his fruits and flowers.

Leitch, John—Born in 1817-1864. Pupil of the Royal Academy, London. His sketches in *Bell's Life* in London, were the first of his works which attracted attention to him as an artist. He was connected with *Punch* as early as 1841, remaining on the active staff of that journal for twenty-three years, and receiving it was estimated £40,000 for his services. Many of his sketches, enlarged and colored were exhibited in London in 1861, drawing crowds of visitors and realizing some £5,000. Among the great number of works illustrated by him are Hook's "Jack Bragg," several novels by Albert Smith, Mrs. Caudle's *Curtain Lectures*, *Comic History of England*, "Comic History of Rome," "Christmas Number of Illustrated London News," etc.

Leyes, Baron Jean Auguste-Henri—Born at Antwerp 1815-1860. Made Baron in 1862. Commander of the Order of Leopold. Officer of the Legion of Honor. Member of Academy of Antwerp. In 1833, after three years study with his brother-in-law, he brought himself into notice by his picture of the "Pillage of Antwerp in 1576." This was followed by "A Fight between the Citizens of Ghent and a Party of Burgundians," and "The Massacre of the Magistrates of Louvain in 1370." In 1837 his "Rich and Poor" was bought by the Government. "Rembrandt's Studio" was purchased for a gallery in Ghent. His "Interior of an Inn Yard" is in the Museum of Frankfurt. The "Renewal of Public Worship in the Antwerp Cathedral, after the Disturbances of the Iconoclasts" is in the Brussels Museum. His pictures are very numerous and are scattered all over Europe, many have been reproduced by the various modes of engraving. "The Promenade without the Walls," "New Years Day in Flanders," and "Franz Floris going to a Fete given by the Confreres of St. Luke," are among his *chef-d'oeuvre*. His "Interieur de Luther a Wittenberg," at a public sale brought 23,500 francs, and his "Declaration," £1000, which was resold within a month for 1110 guineas.

Meissonier, Jean Louis Ernest—Born at Lyons about 1813. Grand Officer of the Legion of Honor, 1878. Member of the Institute, 1861. Three grand medals of honor and many other medals. He is the first French miniaturist of *genre* subjects, who has obtained celebrity. He has been appreciated from the commencement of his career, and receives honors and money without stint. His works are very numerous and highly valued. In the Luxembourg are "Napoleon III at Solferino," on wood, and "The Emperor Surrounded by his Staff," also on wood. "A Fight" was purchased by the Emperor for 25,000 francs, and presented to the late Prince Albert; "The Cavalry Charge," owned in Cincinnati, is said to have been purchased at a cost of 150,000 francs. At the Johnston sale, New York, 1876, the "Soldiers at Cards" (8 by 10), painted in 1860, sold for \$11,500 and "Marshall Mave and Staff" (8 by 9 inches), sold for \$8,000. At the Latham sale, New York, 1878, "The Amused Cavalier" (7 1/2 by 5 inches, sold for \$3,100. His picture "1807," which was purchased by the late Mr. Stewart of New York for more than 300,000 francs; it is said the artist worked on it fifteen years. Though his paintings are very small they are not likely to be passed over in the most crowded exhibitions. He is, perhaps, the most popular artist of our time. The little and marvelously elaborated pictures, of which he is the supreme master in France, were unknown as an object to French painters before he won so much consideration for his successful efforts to represent nature as seen through the small end of a telescope. At the Morgan sale his picture "In the Library" sold for \$16,625, "A Standard Bearer" brought \$15,000, and "The Violette, 1812," \$15,000.

Meryon, Charles—Born at Paris, 1821-1868. Devoted himself to engraving and became the best etcher of his day. In spite of his excellence he never felt himself appreciated, and he fell into a misanthropy which at length rendered him lunatic. In a fit of madness he destroyed some of his finest works.

Murillo, Bartholme Esteban. was born at Seville, 1st January, 1618. He was a pupil of his relative Juan del Castillo. In 1642 he visited Madrid, and was aided by Velazquez, then painter to the King—who procured him permission to copy in the Royal Galleries. In 1645 he returned to Seville where he commenced that great series of works, which have now made his name so glorious. In 1660 he established an academy at Seville. He died in that city 3rd April, 1682, in consequence of a fall from a scaffolding at Cadiz, where he was engaged in the Church of the Capuchins, painting a large altar piece of St. Catherine. Murillo's principal works are eight large pictures, which he painted for the hospital of St. George, called La Caridad, finished in 1674, but which were dispersed during the peninsular war. "The Return of the Prodigal Son," and "Abraham Visited by the Angels," in the possession of the Duke of Sutherland, "Christ Healing the Sick of the Palsy," in the possession of Mr. George Tomline, London; "Our Lady of the Immaculate Conception," painted in 1678, and lately purchased by the French government for £23,000 sterling, and the picture of the "Holy Family, or Trinity," in the British National Gallery, are fine examples of this artist's later style, his earlier pictures, chiefly fancy subjects, and illustrative of humble life, are painted in a forcible manner, with predominant dark shadows, his latter works are of equal truth of character, but in a more elevated and chaste style, and are almost exclusively of religious subjects.

Muller, Charles Louis.—Born at Paris, 1815. Member of the Institute, Officer of the Legion of Honor. This artist is well known by his picture of the "Roll Call of the last Victims of the Reign of Terror," now in the Luxembourg. It is an immense work, contains many figures and seventeen acknowledged portraits. His picture of "Charlotte Corday in Prison," is in the Corcoran Gallery, Washington, and is said to have never been exhibited in any other place.

Paton, Sir Noel. was born in Scotland, 1821. He was a pupil of the Royal Scottish Academy in Edinburgh, and of the Royal Academy in London. His "Quarrel of Oberon and Titania," was purchased in 1849 for £700, and placed in the National Gallery in Edinburgh. He was knighted in 1867, upon his appointment as Queen's Limner for Scotland. His "Good Shepherd," "In Memoriam," and "Home from the Crimea," are owned by the Queen.

Penley, Aaron Edwin.—Born 1806-1870. Water color artist, painting landscapes, portraits and rustic figures. He was Professor of Drawing in Woolwich Academy, water color painter to William IV., and author of several valuable books upon art subjects.

Penne, Charles Oliver de.—Born at Paris. Medal 1875. Pupil of Cogniet and Jacque; has made a speciality of dogs. Among his works are "St. Hubert," "Fox Hounds," "English Dogs," "The Cry of the Wild Boar," "Norman Dogs," and "Dogs of Saint Germain and Skye."

Philippoteaux, Felix Emanuel Henri.—Born at Paris 1815. Chevalier of the Legion of Honor; pupil of Cogniet. The works of this artist are seen in many European galleries. "Louis XV visiting the battlefield of Fontenay," is at the Luxembourg. He exhibited at the Royal Academy, London, "The Charge of the English Heavy Cavalry at the Battle of Balaklava," and "The Charge of the French Cuirassiers at Waterloo." "The Last Banquet of the Girondins," is at the Museum of Marseilles.

Piloty, Carl Theodor von. Born at Munich 1820. Member and Professor of the Academy of Munich. His painting "The Elector Maximilian I adhering to the Catholic League 1609," gained him much reputation, which was followed by "Sent before the Dead Wallenstein," "The battle of the White Mountain, near Prague," "The Murder of Wallenstein," "Galileo in Prison," etc. As an instructor he has been very successful and large numbers of pupils have gathered about him. His "Nero walking among the Ruins of Rome," is marvellous in the intensity of its realism. His "Thimelda at the Triumph of Germanicus," was purchased by the Emperor of Germany for 35,000 florins and placed in the Pinakothek at Munich.

Powers, Hiram.—Born in Vermont 1805-1873. He learned the art of modelling in Cincinnati, and acquired some local reputation for busts of such men as Calhoun, Webster, Jackson and Clay. He went to Italy in 1837, settling in Florence, where the rest of his life was spent. "The Greek Slave" (the work upon which much of his fame now rests) was finished in 1843. Of this figure some six or eight came from Powers' studio. The first, sold for \$4,000, was taken to England and is now in the gallery of the Duke of Cleveland, the second is in the Corcoran Gallery at Washington; the third belongs to Earl Dudley; the fourth, purchased by Prince Demidoff for \$4,000, was sold at that nobleman's death for \$11,000 to A. T. Stewart of New York; the fifth copy is in the possession of Hon. E. W. Stoughton. Many of his other works have been extensively repeated. His "Penseroso," in the Lenox Library, New York, has never been copied. Other of his ideal subjects are "Eve Disconsolate," "Faith," "Hope," "Charity," "Clytie," "Proserpine," "Christ," "California," "Paradise Lost," etc. His statues of Washington, Webster, Franklin, Jefferson, Calhoun, and others, are in American cities. Among the distinguished persons who have sat for their portrait busts were John Q. Adams, Calhoun, Jackson, Van Buren, Abbot Lawrence, Silldell, George Peabody, Vanderbilt, Everett, etc.

Protogenes, a celebrated painter, was a native of Xanthus, in Caria, and flourished 330 B. C., in the time of Alexander the Great. He lived principally at Rhodes, where he was held in little honor until Apelles paid

him a visit declaring that Protogenes was only inferior to himself in one particular, that he bestowed too much pains in finishing his paintings. From that moment the reputation of Protogenes was established. His finest painting was that representing the grandson of Sol, which he took seven years to finish, having put on it four courses of color that it might be less liable to be obliterated by age. Having been placed in a temple at Rhodes when the city was besieged by Demetrius, and the painting being in danger of being destroyed, Demetrius is said to have retired rather than risk its destruction. It was afterwards carried to Rome and placed in the Temple of Peace, where it was destroyed by fire. Other paintings of Protogenes are recorded as very fine. A Satyr playing on a shepherd's pipe, a portrait of Pythias the mother of the philosopher Aristotle, a Pan, and portraits of Alexander. He was the author of two books on painting.

Poynter, Edward J. R. A.—Born in Paris, 1836. He was a student of l'Ecole des Beaux-Arts. Settled in London in 1860. In 1869 exhibited "Proserpine," when he was elected an Associate of the Royal Academy; in 1870, "Andromeda;" in 1871, "The Suppliant to Venus;" in 1872, "Perseus and Andromeda;" in 1874, "Rhodope;" in 1876, "Cecll Wedgwood," and "Atalanta's Race;" in 1877, "The Fortune Teller" (deposited on his election as an Academician); in 1878, "Zenobia Captive," and a portrait of Mrs. Langtry. He was for some time a Director of the Art School at South Kensington Museum.

Rogers, John, N. A.—Born at Salem, Mass. In early life he studied engineering, afterwards entered a machine shop where he remained for eight years, modelling in clay during his leisure moments. He visited Europe in 1858. Returning to America in 1859 he executed the first of his small plaster groups called the "Slave Auction." Quickly following this were the "Picket Guard," "Taking the Oath," "The Wounded Scout," "One More Shot," and other war subjects, which met with popular success. Later "The Foundling," "Hide and Seek," "The Mock Trial," and others were executed, meeting with like public favor.

Spartali, Maria (Mrs. Wm. I. Stillman.) A resident of London. Has exhibited at the Royal Academy, Dudley Gallery, National Academy, New York Exhibitions and at Philadelphia Centennial Exhibition.

Sandam, Henry—Born in Canada about the year 1842. He has studied in Europe. Resides in Boston, where he has a studio. His large historical painting of the battle of Lexington, styled the "Dawn of Liberty," has just been purchased (at a cost of \$4,000) for the Town Hall of Lexington, where the first revolutionary blood was shed. The scene is laid on the Common, where the conflict took place, in the early gray light of the morning. The British regulars are represented firing into the band of rustic revolutionists, the back ground is formed by a farm house and orchard, and a church. On the right stands a line of British troops firing by platoons, further to the right is another body of regulars advancing to participate in the fray. Most of the revolutionists are firing at will; others are supporting their wounded. In the right foreground is seen Major Pitcairn ordering his columns to fire. The picture is surmounted by the legend, "Too few to resist, too brave to fly." As a work of art the picture has been praised by competent artists, among them is Mr. Herbert Herkomer, the successor of Mr. Ruskin in the Chair of Art in the Oxford University.

Thorwaldsen, Bertel Albert—Born at Copenhagen, 10th November, 1770. He attended the Danish Academy, where he soon made such progress as to undertake the carving of figure-heads for ships. In 1793 he won the principal gold medal of the Academy, which gave him the privilege of studying abroad at the expense of the government, whereupon he proceeded to Italy. He was in Rome in 1812 when Napoleon was expected to visit that city, on which occasion he greatly distinguished himself by a sketch of the "Triumphal entry of Alexander into Babylon," which he completed with such expedition that the frieze in plaster was fixed up in one of the halls of the Quirinal Palace within three months of the date of the commission. It is a composition of great extent measuring about 4 by 120 feet. He afterwards acquired the highest European fame by the following works: "Christ and the twelve Apostles," and "St. John preaching in the Wilderness," (both now in the Church of Our Lady at Copenhagen); the monument of Copernicus, Maximilian of Bavaria, Pius VII, Prince Poniatowsky and others. He returned to Copenhagen in 1842, and died there suddenly in the theatre March 24, 1844, of disease of the heart, aged seventy-three. He bequeathed all works in his possession to the city of Copenhagen, to form a distinct collection, and the city now boasts of a great art museum, containing specimens of many classes of art, besides books, etc., known as the Thorwaldsen Museum. He left sufficient funds to endow it and enable it to constantly add to the collection, foreign as well as Danish works. He was never married.

Ten Kate, Herman, F. K.—Born at the Hague, 1822. He was a commissioner of the Netherlands to the Exposition of 1876. Medals at the Hague, Philadelphia and other places. Pupil of Kruseman at Amsterdam.

Thackeray, William M.—Born in India, 1811-1865. He spent some time in Paris studying art, but the practical following of his profession he abandoned for literature, illustrating, however, and very clearly, his "Comic Tales and Sketches," "Irish Sketch Book," "Vanity Fair," "Pendennis," etc. besides drawings for *Punch*. A volume published in London, 1876, contains nearly six hundred of his original drawings and sketches, fully establishing his claims to an honorable position among the artists of the nineteenth century.

Troyon, Constant—Born at Sevres (France) 1810-1860, Chevalier of the Legion of Honor and member of the Academy of Amsterdam. Painter of landscapes and animals; his works are much esteemed. At a sale in

1873 his picture "The Ford" sold for £2,480, "A Shepherd and his Flock," for £1,668; "Cows---Sunset," £1,080. In 1876, "The Autumn---Landscape and Cattle," (28 by 42) sold for \$9,700. At the Morgan sale, "Coast near Villiers," brought \$8,100, "Return from the Farm," \$6,550; "The Pasture," \$7,100; "Pasturage in Normandy," \$6,350, and "Cow Chased by a Dog," \$9,100.

Tintoretto, Jacob Robusti, called Tintoretto from the circumstance of his father being a dyer. Was born at Venice in 1512. He spent a few days in the studio of Titian, cause for leaving unknown. The spirit of self reliance is indicated by the words written upon the wall of his room, "The drawing of Michael Angelo and the coloring of Titian." He eventually became the acknowledged rival of Titian in Venice itself. "His Miracle of St. Mark," his masterpiece, is now in the Academy of Venice and is generally admitted to be one of the finest pictures in Italy. He died in Venice, 1594.

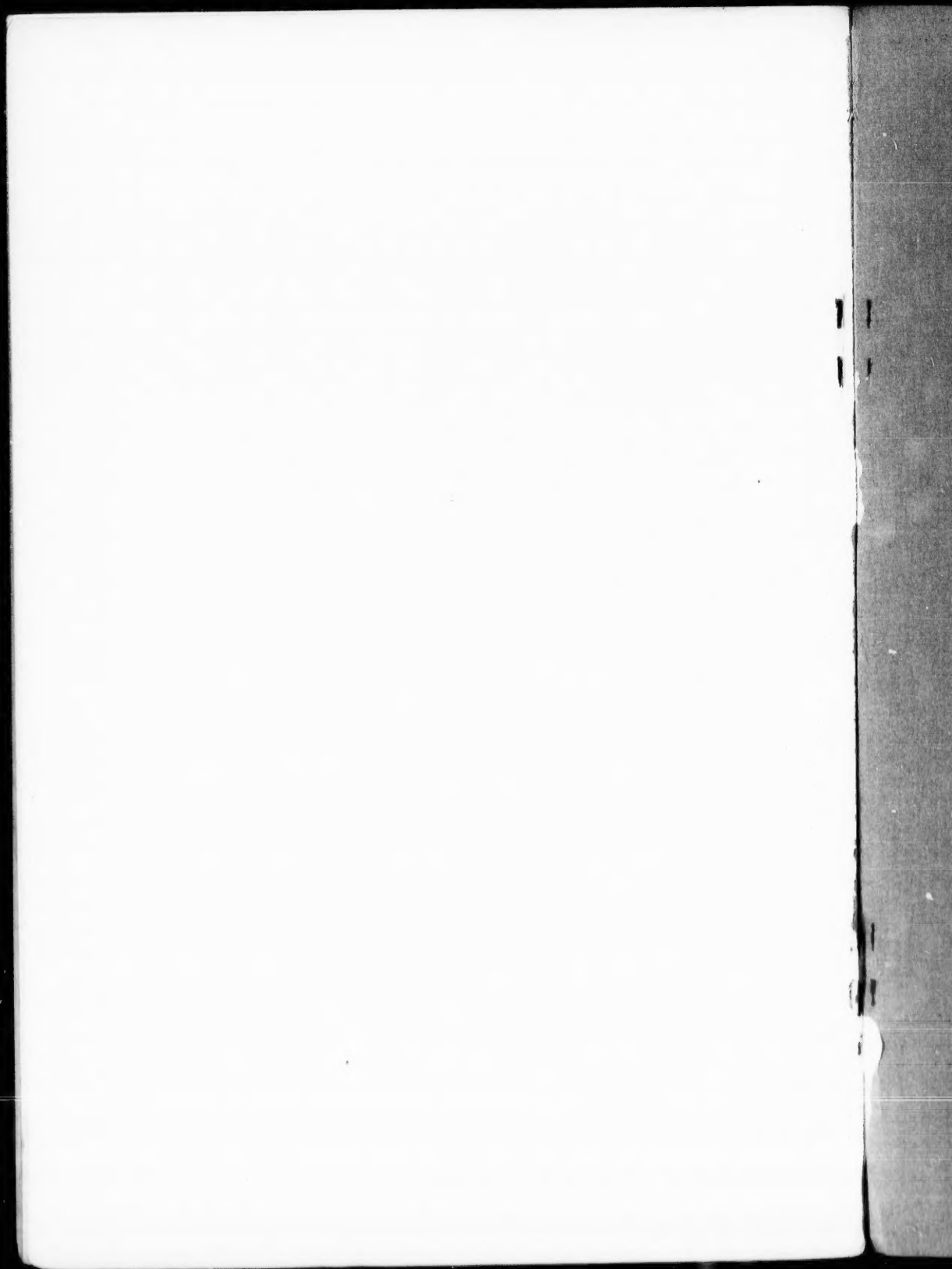
Teniers, David, the elder, a celebrated painter of the Flemish School, was born in Antwerp in 1582. He occupied himself principally in the delineation of fairs, rustic sports, and carousals, which he exhibited with great truth, humour and originality. His pictures are usually of a small size and are considered very valuable. Died 1649.

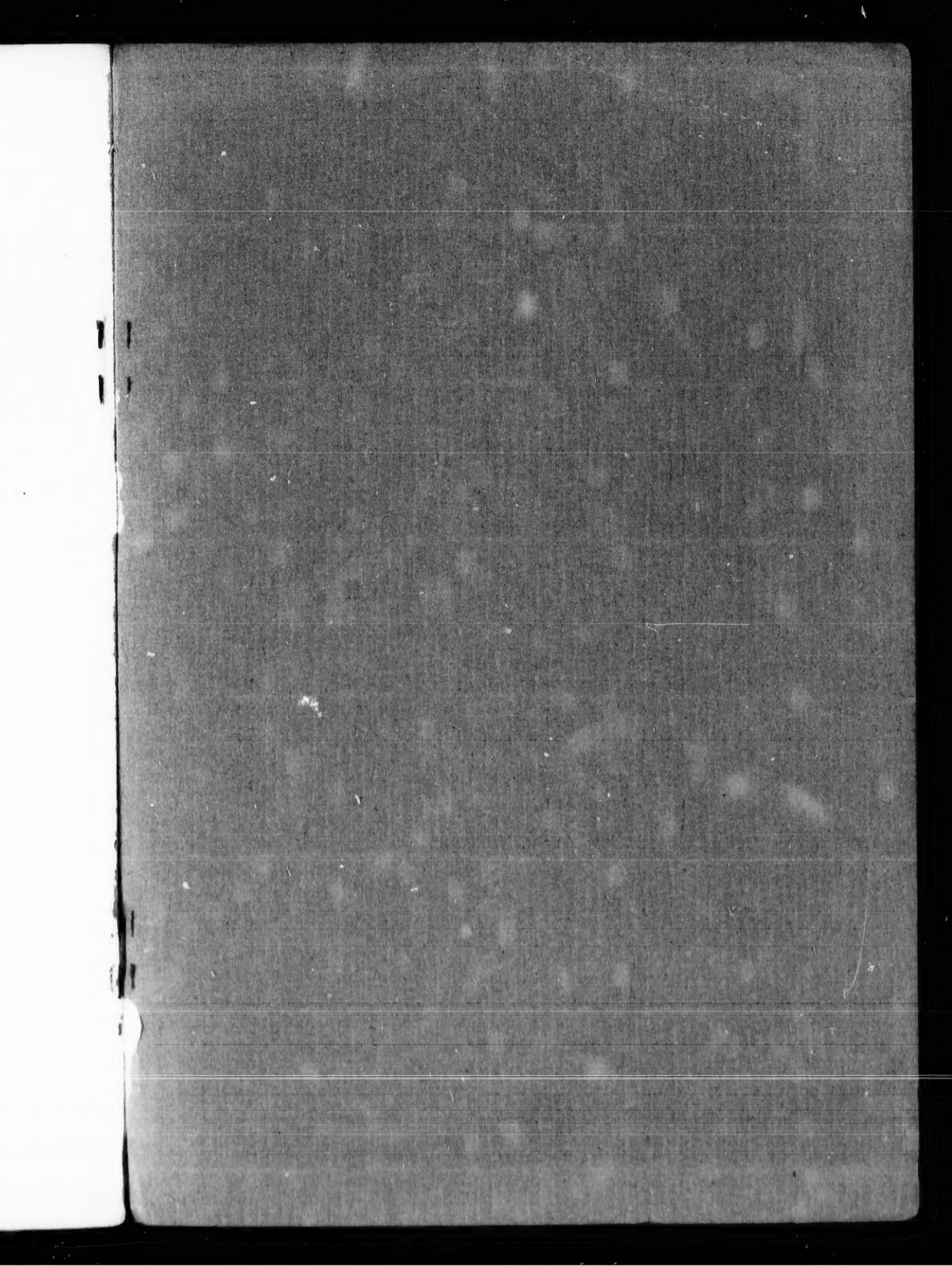
Velazquez, Don Diego Rodriquez De Silva, Y, was born at Seville in 1599. He visited Madrid in 1622 and the following year was appointed court painter to Phillip IV. He visited Italy in 1629 and again in 1648 to make purchases of works of art for the king, he died 7th August 1660. Velazquez has the reputation of being the greatest of Spanish painters; he is chiefly distinguished as a portrait painter, but he excelled also in history, landscapes and *genre*; like the majority of Spanish painters, he belongs to the naturalist school, he painted life as he found it with extraordinary force, facility and skill. His greatest works are still at Madrid.

Vibert, Jehan Georges---Born at Paris 1840. Chevalier of the Legion of Honor. Pupil of l'Ecole des Beaux-Arts. He has been since 1863 a regular contributor to the Salon. In 1870 he exhibited "Gulliver fastened to the ground and surrounded by the Army." At a sale in New York, the "Servant Reading," (water color, 8 by 11) sold for \$330; "The Knife-Grinder," (pen and ink, 7 by 5 inches) for \$200; and "The Offer of the Umbrella," (water color, 18 by 13) brought \$1,000; "A Committee on Moral Books," went for \$4,100; and at the Morgan sale "The Missionary's Story," (39 by 52 inches) brought \$25,000; "The Cardinal's Menu," (22 by 28 inches) \$12,500; "Eyes and Ears," (12 by 19) \$3,500, and "Palm Sunday," (16 by 21) \$2,000.

Verboeckhoven, Eugene Joseph---Born in Belgium, 1799, Chevalier of the Legion of Honor, of the Order of Leopold of Belgium and Michael of Bavaria and Christ of Portugal, and decorated with the Iron Cross. Member of the academies of Belgium, Antwerp and St. Petersburg; he devoted himself to the painting of animals; died 1880. At the Morgan sale his picture "Sheep Leaving the Barn," brought \$4,050.

Verboeckerhoven, Charles Louis---Born in Belgium, 1802-1884. A reputed painter of marine subjects.





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